



SWEET AUBURN.

THE NEVER-FAILING BROOK, THE BUSY MILL, THE DECENT CHURCH THAT TOPT THE NEIGHBOURING HILL.
 THE NOISY GEESE THAT GABBLED O'ER THE POOL, THE PLAYFUL CHILDREN JUST LET LOOSE FROM SCHOOL.
 THE HAWTHORN BUSH, WITH SEATS BENEATH THE SHADE, FOR TALKING AGE AND WHISPERING LOVERS MADE,
 THE DANCING PAIR THAT SIMPLY SOUGHT RENOWN, BY HOLDING OUT TO TIRE EACH OTHER DOWN.



"SWEET AUBURN! LOVELIEST VILLAGE OF THE PLAIN,
WHERE HEALTH AND PLENTY CHEERED THE LABOURING SWAIN."

**GOLDSMITH'S
DESERTED VILLAGE**

Dramatized by EDMUND FALCONER, Esq.

OPERA

In Three Acts.

BY
J. W. GLOVER.

LONDON,

DUNCAN DAVISON & CO. 244 REGENT ST

AND TO BE HAD AT

14 TALBOT ST DUBLIN

"THE DESERTED VILLAGE"

Opera

IN THREE ACTS

WORDS BY

OLIVER GOLDSMITH.

MUSIC BY

J. W. GLOVER.

DRAMATIC VERSION BY

EDMUND FALCONER, Esq.

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A R G U M E N T.

SOME years previous to the commencement of this drama, Squire Thornhill had the misfortune to lose his infant son, while being bathed in the Shannon, in company with the nurse's child, who was saved. The child's mother never recovered from the effects of the distressing calamity, he being her only child; and her death, which took place shortly afterwards, induced the Squire (his father) to solace his grief by retiring to the Continent; and having obtained a diplomatic appointment, he leaves the management of his estate to an agent, Walter Talbot.

The Opera commences with a picturesque scene, showing forth the former happy state of the village. OLIVER GOLDSMITH, who plays an important part, is passing through the district, where his late father had formerly been pastor; and as was usual with him in all his travels, he enters into the life and spirit of the peasantry's amusements and cares. Among the latter, Patrick O'Donnell, a young peasant, confides to him the secret of his love for Nora, the village pride—a love mutual and unchangeable. When the peasantry have retired from the dance, *The Boccah* (a kind of village story-teller) relates to his friend the substance of a vision he had the previous night, wherein he sees the growing dislike of Talbot to Patrick O'Donnell, occasioned by Patrick's being the acknowledged suitor for Nora's hand, to whose love Talbot aspires. In his vision he sees also the long-lost son of the Squire appear in the person of a grown young man returned from the Spanish wars; but his vision does not reveal to him any further clue as to his identity, although he was the boatman on the occasion of the accident. During the action of the drama, Goldsmith's charming pictures are brought out in bold relief, and the first act ends with a continuation of the village festival, showing

“The dancing pair who simply sought renown
By holding out to tire each other down.”

In the second act, we have to a certain extent realized the Boccah's vision, inasmuch as the disturbing influences here begin to prevail in the unwelcome attentions of Walter Talbot, the agent, to Nora. Talbot, an unscrupulous and revengeful man, takes counsel with his minions, and Patrick, fearing that his presence would have the effect of injuring the prospects of his family, resolves to seek his fortune in the Spanish service; and having exchanged with Nora vows of mutual constancy and love, retires, leaving Nora behind, promising to return and seek her hand on some happier day. Some disputes with the peasantry about this time having also arisen, many of them decide upon emigrating, whereby the once happy village becomes DESERTED.

A lapse of years is supposed to intervene between the second and third acts. In the interim Oliver returns, and Nora has been subject to the continued persecution of Talbot, who, finding all other means fail, has devised with his myrmidons during the dark nights a forcible abduction of the girl, where he is to appear under the disguise of a peasant, and under the pretence of rescuing her from a band of ruffians, supposed to be hired by another squireen, to work upon her gratitude, and carry her off himself. This manœuvre, however, is frustrated by the stupidity of one of his own men, who, not knowing him in his disguise, and mistaking him for Patrick—who is expected home just then—attacks him in mistake, and puts him *hors de combat*. About this time, many of the peasantry, who have been successful, and have realized means abroad, return, wishing to live at peace in their native land; but the desolate aspect of the *Deserted Village* deters them. The news of his agent's untimely death having reached Squire Thornhill, in Genoa, he hastens home to look after his property. The melancholy reminiscences of his lost child are brought vividly before him as he passes the Shannon, the scene of the disaster. On meeting Nora, the Squire accuses her of being the innocent cause of much of the misery which befel the village, by declining the addresses of Talbot for that of a peasant boy who had left her and might never return. The arrival of Patrick, however, at the moment, in company with the Boccah, is full answer to the Squire's remarks; and having embraced Nora, and paid their respects to the Squire, the lovers retire, and after some conversation between the Squire and the Boccah, in which an incident is accidentally revealed in reference to Patrick, the conclusion is arrived at that Patrick is the Squire's long-lost son. The return of Patrick with Nora confirms this happy surmise, and the Squire, in grateful recognition to Providence, joins the hands of the youthful lovers, bestows his blessing, and leaves Patrick and Nora in sole enjoyment of the estate at Ballymahon, where the returned happy tenantry now retire, bidding farewell to

“SWEET AUBURN, LOVELIEST VILLAGE OF THE PLAIN,
WHERE HEALTH AND PLENTY CHEER THE LAB'RING SWAIN.”

In the action of the drama, all the charming pictures of Goldsmith's exquisite poem have been interwoven with the plot.

8/6/97
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Deserted Village.

CHARACTERS REPRESENTED.

SQUIRE THORNHILL—A kind but mistaken man, who to indulge his grief for the loss of his only child, retires to the Continent, leaving his estate to be managed by the agent.

WALTER TALBOT (*Basso*)—In love with Nora, and the enemy of

PATRICK O'DONNELL (*Tenore*)—A young peasant, son of a small farmer in love with and beloved by

NORA O'BRIEN (*Soprano*)—The pride of the village and daughter to

MARTHA O'BRIEN (*Contralto*)—Mother of Nora.

LAURENCE O'BRIEN (*Baritone*)—A small farmer pretty-well to do, who refuses his consent to his daughter's marriage with Patrick until he is in possession of a farm and a home to take her to.

SHAMUS O'DONNELL (*Baritone*)—The reputed father of Patrick.

PHADRIG AND SHEELAH—Peasants in the service of Mr. L. O'Brien, and who expect to be united in marriage.

THE BOCCAH—A kind of village story-teller, endowed with second sight.

OLIVER GOLDSMITH (*Baritone*)—A student—the youthful brother of the former village pastor—friend and confidant of the young lovers—his reflections and observations call attention to the features of the scene and its passing incidents.

TWO BAILIFFS—Agents of Walter Talbot, in one scene doing duty in the name of the law, in another working for hire and breaking the law, guilty of an attempt at assault and abduction.

VILLAGERS, &c., &c.

The Scene is laid in *AUBURN*, a country village in the County of Roscommon in Ireland, not far from the river Shannon. Time—about the middle of the last Century.

THE DESERTED VILLAGE.

ACT I.

OVERTURE.

J. W. GLOVER.

Largo.

ff *p* *ff*

p *p*

p

rall. e pp

rall. e pp

Allegro.

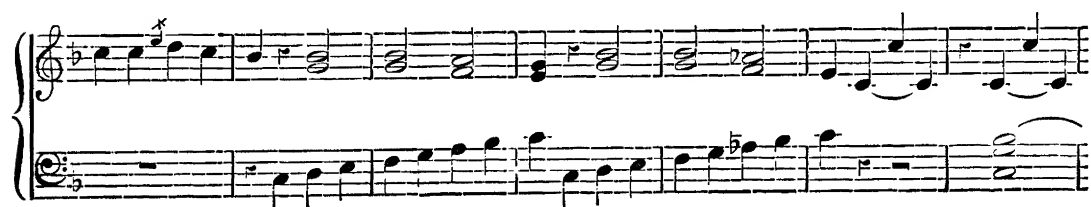
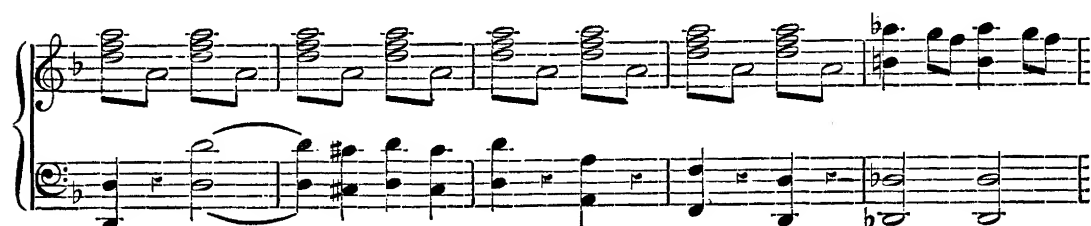
p e stacc.

3 2 1 + 1 + 3 2 1 +

Deserted Village.



Deserted Village.



Deserted Village.

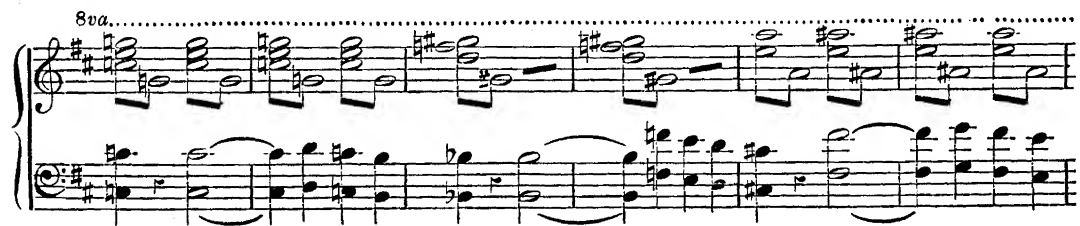


Deserted Village.



Cornets.

Deserted Village.



Deserted Village.

No. 1.—INTRODUCTION.

Allegro Moderato

Corni.

6

3

1

Andante.

12/8

Deserted Village.



Deserted Village.

No. 1. OVERTURE,

9

No. 2.—CHORUS.

SWEET AUBURN, LOVELIEST VILLAGE OF THE PLAIN.

Allegro Moderato. *cres.* *f*

SOPRANI e TENORI.

Sweet Au- burn, love- liest village of the plain, Where health and plen - ty

BASSI.

Sweet Au- burn, love- liest village of the plain, Where health and plen - ty

PIANO.

mf

cheered the la-b'ring swain, Where smil - ing spring her ear-liest vi - sits paid, And

cheered the la-b'ring swain, Where smil - ing spring her ear-liest vi - sits paid, And

part - ing sum - mer's ling'ring bloom de - layed, And part - ing sum - mer's

part - ing sum - mer's bloom de - layed, And part - ing sum - mer's

Deserted Village.

ling'ring blooms de- layed, Dear love - ly bow'rs of in-nocence and ease,

bloom de - layed, Dear love - ly bow'rs of in-nocence and ease,

2nd time.

1st time.

Scenes of my youth, where ev' - ry sport could please, Scenes of my youth, where

Scenes of my youth, where ev' - ry sport could please, Scenes of my youth, where

ev' - ry sport could please, each sport could please, each sport could please, How

ev' - ry sport could please, each sport could please, each sport could please, How

Deserted Village.

oft - en have I loi-tered o'er thy green, Where hum - ble hap - pi -
 oft - en have I loi - - - - - tered

oft - en How oft - en have I I loi-tered on thy green, Where
 have I loi - - - - - tered

- ness endeared each scene, How oft - en have I paused on ev' - ry charm, The
 o'er the scene, How oft - en have I have I

hum - ble hap - pi - ness endeared each scene, How oft - en have I
 o'er the scene, How oft - en have I

shel - tered cot, the cul - ti - vat - ed farm, The ne - ver - fail - ing brook, the
 paused on ev' - ry charm, *mf*

paused on ev' - ry charm, on ev' - ry charm, The ne - ver - fail - ing brook, the
 paus - ed on ev' - ry charm, *mf*

Deserted Village.

bu - sy, bu - sy mill, The de - - cent church that

bu - sy, bu - sy mill, The de - - cent church that

pp

tops the neighb'ring hill, The nev - er fail - ing brook, The

tops the neighb'ring hill, The nev - er fail - ing brook, The

cres.

bu - sy, bu - sy mill, The haw - thorn bush with seats be - neath, The

bu - sy, bu - sy mill, The haw - thorn bush with seats be - neath, The

Deserted Village

cres. *ff*

shade for talk - ing age, And whis - p'ring made for whisp'ring lo - vers

shade for talk - ing age, And whis - p'ring made for whisp'ring lo - vers

1st time. *2nd time.*

made The made for whisp'ring lo-ers made, for whisp'ring lo-ers

made The made for whisp'ring lo-ers made, for whisp'ring lo-ers

made.

made.

Deserted Village.

No. 3.—DANCE OF VILLAGERS.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a half note G3 and a half note F3. The second system continues the melody and bass line, with a repeat sign at the end. The third system features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a half note G3 and a half note F3. The fourth system continues the melody and bass line, with a repeat sign at the end. The fifth system features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a half note G3 and a half note F3. The score includes dynamic markings such as *mf*, *f*, and *p*, and articulation marks like accents and slurs. A repeat sign with first and second endings is present in the second system.

mf

1st time. 2nd time.

f *p*

f *p*

Deserted Village.

Last time go to Coda.

CODA.



Deserted Village.

Enter on one side, or meeting in the centre, come down, Laurence O'Brien and Shamus O'Donnell—two old men, who begin as it were to converse, and take a couple of seats beneath the shade referred to by Goldsmith; and nearly at the same time Patrick O'Donnell and Nora O'Brien, the young lovers, meet, coming from opposite sides of the stage, and after greeting, they retire to one of the bowers for lovers made.

OLIVER GOLDSMITH (*speaking*).—And see they come e'en now to their accustomed place, the fathers on the one side of wealth and worldly havings thinking most, and favour showing but to those who can some riches

boast; the youthful lovers poor in all save the grace of never-failing faith and virtuous love; the swain, my friend, although of humble birth, a poor man's son, and toiling for his bread, is yet more like love's favour to obtain. Of his approved great merits and high desert, his duties never failing to discharge—of manly form and pleasing to behold—without his peer in ev'ry manly grace—athletic sport, leap, dance and race—withal most courteous, ne'er assuming place, but wooing favour with a winning tongue.

Laurence O'Brien and Shamus O'Donnell rise from their seats, and advancing, commence

No. 4.—OLD MEN'S TRIO AND CHORUS.

Allegro.

LAURENCE.

To talk's no use, I'll

not per-suad-ed be.

Deserted Village.

To change my mind on what's most plain to see, Mere common

sense a du - ty makes to me, The fu - ture the fu - ture of my child to

see.

SHAMUS.
I can-not, will not promise this to do, For

Deserted Village.

I have o - ther sons and daugh - ters too; and were I

rich- ly to pro - vide for one, How might I to the o - ther children then a -

- tone? How might I to the o - ther chil-dren then a - tone?

LAURENCE.

A - - gree to give your son a start in life, And

Deserted Village.

lease for him a farm..... and fur - nish

too, A house at a low rent, To keep his wife from

harm, Or to their mar - riage, to
I can - not fair - ly pro - mise this to

their mar - riage I'll ne'er con - sent.
do, For I have o - ther sons and daugh - ters too.

Deserted Village.

LAURENCE.

To talk's no use, I'll not per-suad-ed be, To

SHAMUS.

To talk's no use, I'll not per-suad-ed be, To

CHORUS.

Dis-put-ing still, on wealth in-tent, And

Dis-put-ing still, on wealth in-tent, And

change my mind on what's most plain to see, Mere com-mon sense a

change my mind on what's most plain to see, Mere com-mon sense a

deaf to prayers and ar-gu-ment, The folks not

deaf to prayers and ar-gu-ment, The folks not

Deserted Village.

1st time. 2nd time.

du - ty makes to me, The wel - fare of my child to see. see.

du - ty makes to me, The wel - fare of my child to see. see.

tend - ing to a - gree, not tend - ing to a - gree. -gree,

tend - ing to a - gree, not tend - ing to a - gree. -gree.

Solo, OLIVER. Meno mosso.

The fair's no o - ther than the vil - lage

rall. slower.

pride, With - out her match for form or grace, The Squire's own

Deserted Village.

son would make of her a bride, But that's a for-tune un - to him de -

- nied, That's a for-tune he's de - nied.

rall. that's a for-tune he's de - nied. *ad lib. risoluto.* For No-rah's heart
colla voce. *f*

long since she did bestow, And with her heart her hand is

Deserted Village.

sure to go, But Norah's sire ob-jects that Patrick's poor.

rall.
So their fond hopes, so their fond hopes, so their fond

hopes they must en - dure.
primo tempo.

Deserted Village.

A - gree to give your son a start, And lease for

A - gree to give my son a start, And lease for

him a farm..... And fur - nish too a house at a low

him a farm..... And fur - nish too, at a low

rent, To keep his wife from harm..... Or to their mar - -

rent, To keep his wife from harm I can-not

Deserted Village.

- riage, to their mar - riage I'll ne'er con -

fair - ly pro-mise this to do, Oh, no, I can - not fair-ly promise this to

- sent, or to their mar - riage, to their mar - riage, to their mar - riage

do, For I have o - ther children too, And can - not promise this to do, No, no, I

I will ne'er con - sent, no, will ne'er con - sent.

can - not promise this to do, No, I'll ne'er con - sent.

p e cres.

Deserted Village.



LAURENCE. *ff*

A - gree to give your son a start in life, And fur - nish

SHAMUS.

A - gree to give my son a start in life, And fur - nish

OLIVER.

A - gree to give your son a start in life, And fur - nish

CHORUS.

A - gree to give your son a start in life, And fur - nish

A - gree to give your son a start in life, And fur - nish

 The vocal parts for Laurence, Shamus, Oliver, and the Chorus are written on single staves. The piano accompaniment is written on grand staves. The lyrics are: "A - gree to give your son a start in life, And fur - nish". The music is in a key with one sharp (F#) and a 2/4 time signature.

Deserted Village.

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, No,

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, Or

too a house to home his wife, And lease a farm at a low rent, Or

1st time. 2nd time.

I will ne'er, will ne'er con - sent. - sent, No, no, no, no, I'll

no, I'll ne'er, will ne'er con - sent. - sent, No, no, no, no, I'll

he will ne'er, will ne'er con - sent. - sent, No, no, no, no, he'll

he will ne'er, will ne'er con - sent. - sent, No, no, no, no, they'll

he will ne'er, will ne'er con - sent. - sent, No, no, no, no, they'll

8va.....

Deserted Village.

no, I'll ne'er con - sent.....

no, I'll ne'er con - sent.....

no, he'll ne'er con - sent.....

no, they'll ne'er con - sent.....

no, they'll ne'er con - sent.....

Sva.....

Sva..... *loco*.

All exennt except Patrick and Nora.

Deserted Village.

No. 5.—RECITATIVE AND ARIA.

PATRICK. RECIT. TENOR.

Light of my eyes, and pulse-beat of my heart, With whom 'tis

Andante, with emotion.

bliss to meet and woe to part, In chaste em - brace let me thy form en-

- fold, Such rapture 'tis my No-ra to be - hold; Thy presence seems these humble

NORA. *ad lib.*

bow'rs to make The as - pect of an - o - ther E - den take. O my be-

Deserted Village.

- lov'd, to your own promise true, You do not doubt I love but

PATRICK.

you? My No-rah, no; for 'tis most per-fect love, Both full of

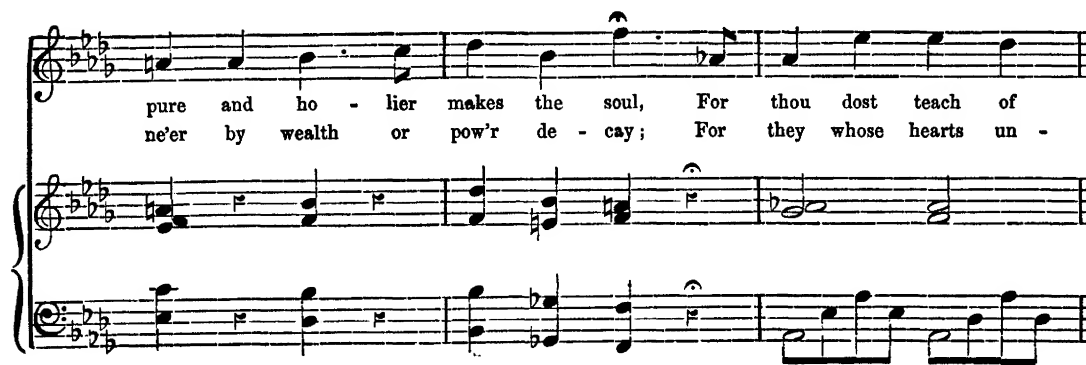
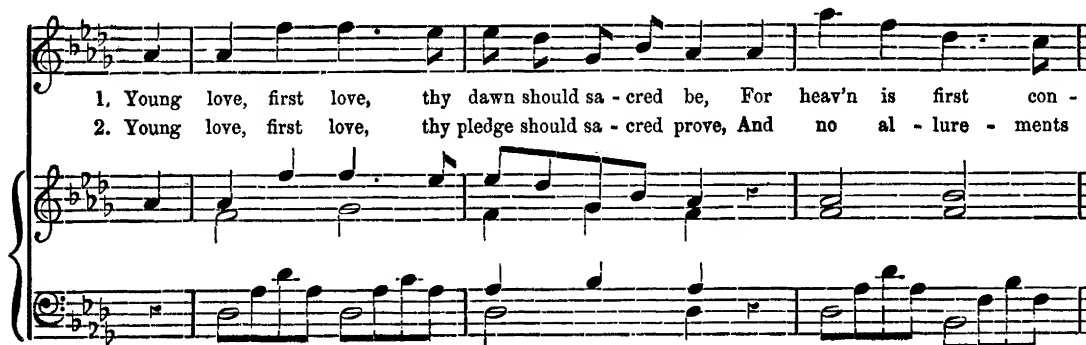
faith and con-stant-cy to prove; My heart, like thine, dear Norah, I be-lieve, To

rall.

first love true, and ne'er on earth a shrine, More ho - ly than that heart of thine.

Deserted Village.

YOUNG LOVE.

ARIA. *Andante con espressione.*

Deserted Village.

335638

faith and pu - ri - ty, And thou to both com - mend - eth con - stan - cy. Those
- bro - ken - ly pre - serve The vows and pro - mi - ses to first love due, They

f
hearts a - lone that fail in thy de - cree, To love's first faith will
sel - dom from the soul's al - legiance swerve, But free from doubt, live

e - ver mind - ful be, mind - ful be, mind - ful be. }
pure, and e - ver true, e - ver true, e - ver true. }

Young love, first love, Thy dawn should sa - cred be, For

Deserted Village.

heav'n is first con - ceived, a - dored, in thee; And still the heart that

owns thy sweet con - trol, More pure be - comes, and ho - li - er the

soul.

crescunt.

Enter slowly, from the heights of the surrounding hills, accompanied by soft music, two Peasants—one of them The Boccah, the other his friend.

BOCCA.—Well, we've had a long pull over the mountains. I would gladly rest myself, but are not those the signs of a village festival?

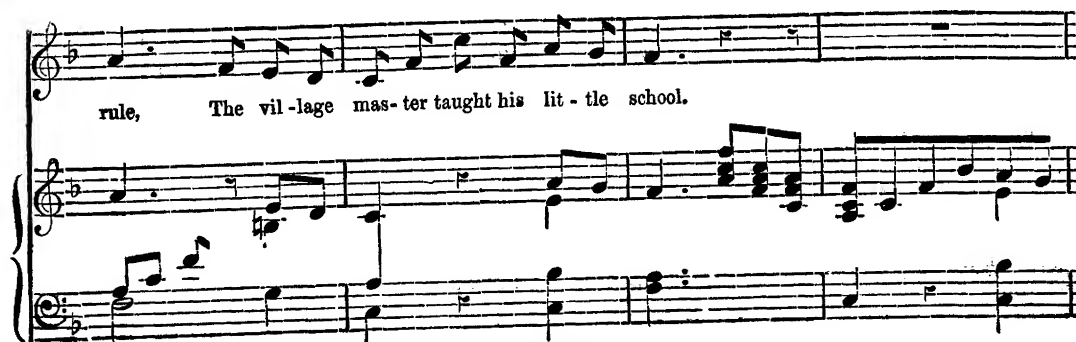
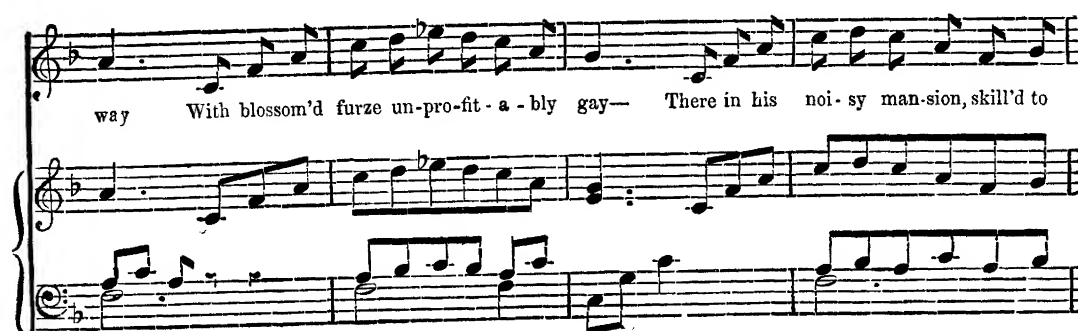
PEASANT.—Yes, yes, there has been a gathering here, no doubt; but as we were coming along did you not notice that the house

of Tim Sheaban, the schoolmaster, is shut up? Poor Tim, I suppose he's dead and gone; if so, he has not left a better behind.

Enter LAURENCE (old man).—Indeed, you may say that; but the place you saw shut up is where he last lived, when times got bad with him. The place he kept the school in is altered now; yonder, between the breen and the field, is where he had his school. I will describe it to you.

Deserted Village.

No. 6.—SONG.



Deserted Village.

A man se - vere he was, and stern to view, I knew him well, and ev' - ry tru - ant

knew; him well, and ev' - ry tru - ant knew; Well had the bod - ing tremblers learn'd to

trace The day's dis - as - ters on his morning face; Full well they laugh'd, ha, ha, ha, ha, ha,

ha, with counter-feit - ed glee, ha, ha, ha, ha, ha,

Deserted Village.

ha, At all his jokes, for many a joke had he, Full well the

bu - sy whis-per, circling round, Conveyed the dis-mal tid-ings when he frowned; Yet he was

kind, or if se - vere in aught, The love he bore to learn-ing was his

fault. The vil - lage all de - clared how much he knew; 'Twas cer - tain

Deserted Village.

he could write and ci - pher too; Lands he could measure, terms and tides pre - sage, And e'en the

misterioso e rall. *a tempo.*
sto - ry ran that he could guage, that he could guage, that he could guage, In arguing,
colla voce. *a tempo.*

too, the par-son owned his skill, For e'en tho' vanquish'd, he could ar - gue still; With words of

learn - ed length and thund'ring sound A-mazed the gap - ing rus - tics ranged a -

Deserted Village.

sostenuto.

- round, And still they gazed, and still the won - der grew That one small

largo.

head should car - ry all he knew. But past is all his fame, past is all his

largo.

fame. The ve - ry spot Where once he triumphed, is for - got.

a tempo.

L. exit.

BOCCAII (to Peasant).—Could we make our way, think you, to the village ale-house, to get a mug of ale, I feel so tired. Last night I had a vision, I thought this happy village was about to become the scene of one of those unholy crusades against the tenantry which take place elsewhere. I dreamt that Walter Talbot, the newly-appointed agent, was a party to a cruel oppression; and in my dream—a sudden and intense darkness having overspread the face of nature—terrific sounds re-echoed through the gloom, and I could only see the demon Jealousy urging on the young mind of Talbot to deeds of violence and wrong.

Deserted Village.

Enter Oliver Goldsmith.

BOCCAII.—God save your honour.

OLIVER.—Save you kindly, my friend. May I ask, are you a native of this village?

BOCCAII.—Well, yes, your honour; and I well remember your brother, who lived in yonder parsonage. He was beloved by all, but he is gone now.

OLIVER.—My poor brother! Little I thought when last I saw him here I should so soon have to mourn his loss.

No. 7.—SCENA. (OLIVER.)

OLIVER.

Allegro moderato.

Near yon - der copse, near yon - der copse, where

once the gar - den smiled, And still where many a gar - den flow'r, where

many a flow'r grows wild; There, where a few torn shrubs, a few torn

shrubs the place dis - close, The vil - lage preacher's mo - dest man - sion

Deserted Village.

rose. A man he was to all the coun-try dear, Pass-ing

cres.

rich, pass-ing rich, up-on for - ty pounds a year; Re - mote from

towns he ran his god - ly race, Nor e'er had changed, or

wished to change his place. His house was known to all the

Deserted Village.

va - - grant train, He chid their wan - d'rings, but re -

- lieved their pain; The long - re - mem - bered beg - gar was his

guest, Whose beard de - scend - ing swept his a - ged breast; The

ru - - in'd spend-thrift, now no long - er proud, Claimed kin - dred

Deserted Village.

there, and had his claims al - lowed; The bro - ken sol - dier,

kind - ly bade to stay, Sat by his fire, and talk'd the night a

- way, Wept o'er his wounds, or tales of sor - row done,

rall.

colla voce.

a tempo Allegro.

Sua.....

Drums and Fifes.

Deserted Village.

Shoul - dered his crutch,

8va.

shoul - dered his crutch, and shewed how fields were won.

8va. *loco.*

Pleased with his guests, the good man learned to glow, And

quite for - got their vi - ces in their woe;

Deserted Village.

Care - less their me - rits or their faults to scan,

Silent.

Adagio ad lib. *a tempo.*

His pi - ty gave ere cha - ri - ty be - gan.

colla voce. *a tempo.*

Be - side the bed

where part - ing life was laid, And sor - row,

Deserted Village.

guilt and pain by turns dis -

- may'd, The rev'-rend cham - pion stood.

De - spair and an - guish fled be - fore the strug - gling soul;

Andante religioso. DIRGE

Allegretto

At church, with meek and un - af - fect - ed grace, His looks a -

Deserted Village.

- dorned the ve - ne - ra - ble place; Truth from his lips pre - vailed with dru - ble

sway, And fools, who came to scoff re - main - to pray the

ser - vice past, a - round the pi - ous man, with rea - dy

zeal each ho - nest rus - tic ran; E'en chil - dren fol - lowed with en -

Deserted Village.

- dear - ing wile, And pluck'd his gown to share the good man's

smile: His, rea - dy smile a pa - rent's warmth ex - pressed, Their

wel - fare pleased him, and their cares dis - tressed; To them his heart, his

rall.
love were giv'n, But all his se - rious thoughts had rest in
colla voce.

Deserted Village.

STORM.

Ad lib. Quasi Recit. cres. *f*

heaven. As some tall cliff that lifts its aw-ful form,

mf *trem.*

p *cres.* *f* *ff*

Swells from the vale, and mid-way leaves the storm, Tho' round its

ff

rall.

breast the roll-ing clouds are spread,

dim. *rall.* *a tempo.*

the roll-ing clouds are spread,

Deserted Village.

clouds are spread,

Bis.

Bis.

Chorus, Soprani, behind the scenes.

pp

E - ter - nal sun - shine set - tles

dim.

ppp

on his head,

E - ter - nal

f Harps.

sun - shine set - tles on his head,

f Harps.

Silence.

Deserted Village.

a tempo. pp **Еcho.** **Еcho.**

E - ter - nal sun-shine, E - ter - nal sun-shine,

E - ter - nal sun - shine set - tles on his

head, E - ter - nal

Еcho. **Еcho.**

sun - shine, E - ter - nal sun-shine, E - ter - nal

Deserted Village.

sun - shine set - tles on his head,

sun - shine set - tles o'er his head, sun - shine set - tles

o'er his head,.....

rall. *pp*

BOCCAH (*to his friend*).—My dream is only half told; but the second part is more cheerful than the first. Some twenty years ago two boys were bathing in the Shannon close by. The *youngest* was drowned. I dreamt last night that 'twas the eldest who was drowned, and the youngest saved.

BOY. You mean the son of the ould General of Athlone.

A chorus of laughter heard outside as Sheelah Malone runs on the stage, R.H.E., followed by Phadrig.

SHEELAH (*speaking*).—Now be off wid ye;

don't follow me about. What do you want, Mr. Phadrig.

PHADRIG.—Nothin' less than yourself, my darlin'. It's dying in love wid you I am. I want to make you my wife.

SHEELAH.—Arrah be off wid ye. What means have you to keep a wife?

PHADRIG (*singing*)

Sure we've both got health and strength, and willing hands to toil,
And there's a living always for those who till the soil.

Deserted Village.

No. 8.—COMIC DUET.

Allegretto.

Phadrig. Oh, lis - ten, dear
Sheelah. Be off, Mis ther

Shee-lah, Oh lis - ten, love, to me, And give me, for love's sake, a
Phad-rig, be off, if you please, Don't think with your blar - ney a

home in your heart, My - self to your - self it's u - ni - ted I'd
fool to make me Pro - vide for a wife you have no means or

Deserted Village.

be..... home in your
ways..... a fool make

heart, We'll stick to - ge - ther till death us part.
me, With - out such hus - bands I'd ra - ther be.

Sym. at end of last verse only, to which they dance.

Phadrig. To work for a living I've strong arms and hands,
And that I am handy why none can deny;
But say you'll be mine, and at your commands,
At your commands, I'll put up the axins, and the goold ring will buy.

Sheelah. You'd better have tould me where your cabin stands—
Of cows in the paddock, and a dairy beside,

Both. With a home in your heart then united we'll be,
Home in your heart, we'll stick together till death us part.

[They dance during the Symphony.]

Deserted Village.

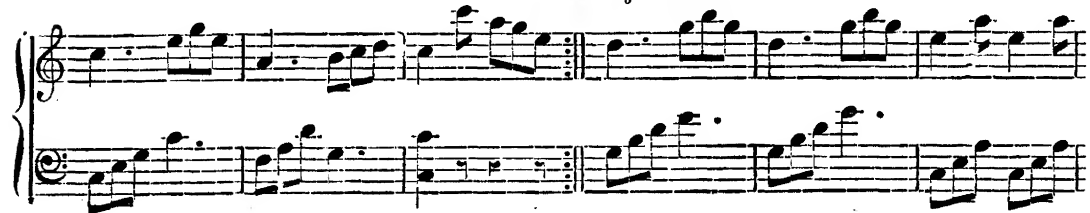
No. 9.—JIG.

To be danced at end of Duet by the Soubrette and Comedian.

Allegro.



Last time go to Coda.



ff Coda last time.



Deserted Village.

No 10. - QUARTETTO BUFFO.

*Moderato
e stacc.*

SOPRANI.

Such was the scene when oft at ev'ning's close, Up

TENORE.

Such was the scene when oft at ev'ning's close, Up

BASSO

Such was the scene when oft at ev'ning's close, Up

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

yonder hill the village murmur rose; There, as I pass'd with careless steps and slow, The

Deserted Village.

min-gling notes came softened from be-low; The min-gling notes came softened from be-low;

min-gling notes came softened from be-low; The min-gling notes came softened from be-low;

min-gling notes came softened from be-low; The min-gling notes came softened from be-low; The

BASSO SOLO. SOPRANI.

swain re-spon-sive as the milk-maid sung, The so-ber herd that lowed to

SOLO *ad lib.*

meet their young. The swain re-spon-sive as the milk-maid sung.

RANS DE VACHES.

Corni. Fl. and Ob.

Corni. Fl. and Ob. Cor.

Deserted Village.

SOPRANI. a tempo.

The swain re-spon - sive to the milkmaid's song, The so - ber herd that
to the song, The

The swain re-spon - sive to the song, The so - ber herd that

The swain re-spon - sive to the song, The so - ber herd that

lowed to meet their young; The chil - dren just let loose from school, The
meet their young;

meet their young; The chil - dren just let loose from school, The

meet their young; The chil - dren just let loose from school, The

geese that gab - bled o'er the pool, The play - ful chil - dren

geese that gab - bled o'er the pool, The noi-sy geese that gabbled, gab - bled,

geese that gab - bled o'er the pool, The noi-sy geese that gabbled, gab - bled,

mf

Deserted Village.

just let loose, just let loose, The play - ful chil - - - dren

noi - sy geese that gab - bled, gab - bled, noi - sy geese that gab - ble, gab - ble

gabble, gabble, gabble, gabble, gabble, gabble, gabble, gabble, noi - sy geese that gab - ble, gab - ble,

just let loose, just let loose from school, from school.

noi - sy geese that gab - bled o'er the pool, the pool,

gabble, gabble, gabble, gabble, gabble, gabble o'er the pool, the pool,

BASS SOLO. *rall.*

The watch-dog's bark that bayed the whisp'ring wind, The watch-dog's bark that

mf *rall.*

Deserted Village.

f And the loud laugh that spoke the va-cant mind;
p And the loud laugh that spoke the va-cant mind;
f bayed the whispering wind, And the loud laugh that spoke the va-cant mind;
p

f And the loud laugh that spoke the va-cant mind; These all in sweet con-
p And the loud laugh that spoke the va-cant mind;
f And the loud laugh that spoke the va-cant mind;
p

rall.
 - fu-sion sought the shade, And filled each pause the nightin-gale had made.
rall.

Deserted Village.

the night-in-gale had made, the

the night-in-gale had made, the

the night-in-gale had made, the

a tempo.

night-in-gale had made, and filled each pause the night-in-gale had made,

night-in-gale had made, fill'd each pause the night-in-gale had made.

night-in-gale had made. fill'd each pause the night-in-gale had made.

The pauses of the night-in-gale, Each pause the nightingale had

The pauses of the night-in-gale, Each pause

The pauses of the night-in-gale, Each pause

Deserted Village.

made, and filled each pause the night-in-gale had made, the

and filled each pause the night-in-gale had made, the

and filled each pause the night-in-gale had made, the

The first system of the musical score for 'Deserted Village' features three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics 'made, and filled each pause the night-in-gale had made, the' repeated across the staves. The piano accompaniment provides a harmonic foundation with chords and moving lines.

night - in - gale, the night - in - gale, and

night - in - gale, the night - in - gale, and

night - in - gale, the night - in - gale, and

The second system continues the vocal melody with the lyrics 'night - in - gale, the night - in - gale, and'. The piano accompaniment includes more complex figures, such as sixteenth-note runs in the right hand, while the left hand maintains a steady harmonic support.

fill'd each pause the night - in-gale had made, the

fill'd each pause the night - in-gale had made, the

fill'd each pause the night - in-gale had made, the

The third system concludes the vocal phrase with the lyrics 'fill'd each pause the night - in-gale had made, the'. The piano accompaniment features a prominent sixteenth-note arpeggiated figure in the right hand, leading to a final chordal resolution.

Deserted Village.

children just let loose from school, the geese that gab - bled o'er the pool, the

children just let loose from school, the geese that gab - bled o'er the pool, the

children just let loose from school, the geese that gab - bled o'er the pool, the

play - - ful chil - - dren just let loose, just let loose, the

noi - sy geese that gab-ble, gab - ble, noi - sy geese that gab - ble, gab - ble,

noi - sy geese that gab-ble, gab - ble, gabble, gabble, gabble, gabble, gabble, gabble, gabble, gabble,

play - ful chil - - - dren just let loose, just let loose from

noi - sy geese that gab-ble, gab - ble noi - sy geese that gab - ble o'er the

noi - sy geese that gab-ble, gab - ble, gabble, gab-ble, gab-ble, gab-ble, gab ble, gab-ble, o'er the

Deserted Village.

school, fill'd each pause the

school, fill'd each pause the

school, fill'd each pause the

nightin-gale had made, the nightingale had made, and fill'd each pause the

nightin-gale had made the nightingale had made, and fill'd each pause the

nightin-gale had made, the nightingale had made, and fill'd each pause the

night-in-gale had made.

night-in - gale had made.

night-in - gale had made.

Deserted Village.

No. 11—BARITONE SOLO AND CHORUS.

"THE DANCING PAIR THAT SIMPLY SOUGHT RENOWN
BY HOLDING OUT TO TIRE EACH OTHER DOWN."

Allegro.

How oft - en have I blessed,

The first system of music for the baritone solo and piano accompaniment. The baritone part is in a single line with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. The tempo is marked 'Allegro.' The lyrics 'How oft - en have I blessed,' are written below the baritone line.

bless'd the com - ing day, When toil con - tend - ing

The second system of music. The baritone part continues with the lyrics 'bless'd the com - ing day, When toil con - tend - ing'. The piano accompaniment continues with a steady eighth-note pattern.

but its turn to play, When all the vil - lage train

The third system of music. The baritone part continues with the lyrics 'but its turn to play, When all the vil - lage train'. The piano accompaniment continues with a steady eighth-note pattern.

from la - bour free, Led up their sports be -

The fourth system of music. The baritone part continues with the lyrics 'from la - bour free, Led up their sports be -'. The piano accompaniment continues with a steady eighth-note pattern.

Deserted Village.

f

neath the spread-ing tree, When many a pas - time cir - cled in the
veyed; And many a gam - bol fro - lick'd o'er the

shade, The young con - tend - ing as the old sur -
ground, And sleights of art and feats of strength went

round.

And still, as each re -

Deserted Village.

cres.

- peat - ed plea - sure tired, Suc - ceed - ing sports the

cres.

band in - - spired.

The danc - ing, danc - ing pair, that

Ped.

simp - ly sought re - nown by hold - ing out to

Deserted Village.

tire each o - ther down hold - ing, hold - ing out, hold - ing out to

tire each o - ther, own hold - ing, hold - ing out, hold - ing out to

tire each o - ther down.

*During the Singing of this Song, the
lookers on appear to get excited, and
begin to dance in couples—and then the
ladies' getting upon one side, and the
gentlemen on the other, a BALLET FIGURE
IS FORMED, and a GENERAL DANCE*

The Swain mis - trust - ful

Of his smut - ty face, While se - cret laugh - ter, se - cret
place, Ho, ho, ho, ho, ho, he, he,

laugh - ter tit - tered, tit - tered round the
ho, ho, ho, ho, tit - tered round the place, the danc - ing pair

that sim - ply sought re - nown by hold - ing out

to tire each o - ther down *meno mosso.*

The bash - ful vir - gin's side - long looks of

Deserted Village

love the ma - trons glance that would those looks re -

This system contains the first line of the musical score. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are: "love the ma - trons glance that would those looks re -".

- prove, Ah these were thy charms, sweet vil - lage, scenes like

This system contains the second line of the musical score. The lyrics are: "- prove, Ah these were thy charms, sweet vil - lage, scenes like".

these with sweet suc - ces - sion taught, can toil to

This system contains the third line of the musical score. The lyrics are: "these with sweet suc - ces - sion taught, can toil to".

please these round thy bow'rs their cheer - ful in - fluence

f

This system contains the fourth line of the musical score. The lyrics are: "please these round thy bow'rs their cheer - ful in - fluence". A forte (*f*) dynamic marking is present in the piano part.

Deserted Village.

rall. *p a piacere.*

shed these were thy charms, but all those charms are

rall. *p*

Chorus a tempo.

fled. The danc - ing pair who simp - ly sought re -

f Allegro. The danc - ing pair who simp - ly sought re -

nown, by hold - ing out to tire each o - ther

f Allegro. nown, By hold - ing out to tire each o - ther

nown, hold - ing, hold - ing out, hold - ing out to tire each o - ther

nown, hold - ing. hold - ing out, hold - ing out to tire each o - ther

down, hold - ing, hold - ing out, hold - ing out to tire each o - ther

Repeat Chorus

CODA.

down, Ah, to tire each o - ther down, Ah, to tire each o - ther down, to

tire, to tire each o - ther down.

serted Village.

ACT. II.

No. 12—CHORUS.

Allegro. *f* *Chorus.* But times are

al - tered,

Chorus. *f* Trade's un - feel - ing train u - surp the plain ;

TENOR. thy health - ful sports that graced, that graced that peace - ful scene, . . .

BASS. thy health - ful sports that graced, that graced that peace - ful scene, . . .

Deserted Village.

Lived in each look . . and brightened all the green, Lived in each

Lived in each look . . and brightened all the green, Lived in each

look and brightened all the green, lived in each look and

look and brightened all the green, lived in each look and

bright-ened all the green, Those gen - tle hours plen - ty bade to

bright-ened all the green, Those gen - tle hours plen - ty bade to

Sva.....

Deserted Village.

bloom, Those calm de - sires that ask but lit - tle room,

bloom, Those calm de - sires that ask but lit - tle room,

8va.....

This system contains the first musical staff with vocal lines and piano accompaniment. The vocal staves have lyrics, and the piano part is in the lower register.

Those health - ful sports that graced the peace - ful scene,

Those health - ful sports that graced the peace - ful scene,

8va.....

This system contains the second musical staff with vocal lines and piano accompaniment. The vocal staves have lyrics, and the piano part continues the accompaniment.

Lived in each look, . . . and bright - ened all the green, . .

Lived in each look, . . . and bright - ened all the green, . .

8va.....loco.

This system contains the third musical staff with vocal lines and piano accompaniment. The vocal staves have lyrics, and the piano part includes a 'loco' section for the 8va line.

Deserted Village.

Bis.

Health - ful sports that graced, that graced the peace - ful scene,

Health - ful sports that graced the scene,

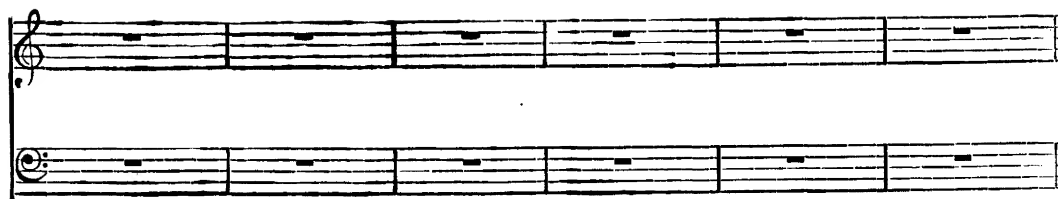
Lives in ev' - ry look, and bright - ens all the green.

Lives, and bright - ened all the green,

bright - - - ened all the green.

bright - - - ened all the green.

Deserted Village.



p

Those health-ful sports, those health-ful sports, that graced the peace-ful scene,

Those health-ful sports, those health-ful sports, that graced the peace-ful scene,

ff *Bis.*

looked and bright - ened all the green, those beau - tiful

looked and bright - ened all the green, those beau - tiful

ff

Bis.

scenes, they bright - ened all the green.

scenes, they bright - ened all the green.

No. 13—DUETT

SOPRANO E TENORE.

Sym.
Andante
ntabile.

Sostenuto e con espressione. TENORE.
 Sweet
Arpa.

Au - - burn, pa - rent of the bliss - ful hour, Thy glades for -

- lorn can feel the ty - rant's pow'r, Here as with doubt - ful

Deserted Village.

pen - sive steps I range, Through ev' - ry scene and won - der at the

change, Re - mem - brance wakes with all its bu - sy train,

Swells at my heart, swells at my heart, and turns the past to

colla voce.

pain. Thy glades for - lorn..... con - fess the ty - rant's

a tempo.

Deserted Village.

power, for - lorn con - fess the ty - rant's

f *rall.*

colla voce.

power. Ah here, as I take my so - li - ta - ry rounds, re -

- mem - brance wakes with all her bu - sy train, Swells at my

f *dim.* *p*

heart, swells at my heart and turns the past.....to

rall. *dim.*

colla voce.

Deserted Village.

tempo imo.

Sop. Sweet Au - - burn pa - - rent of the bliss - ful hour..... Thy

Ten. pain Sweet Au - - burn pa - - rent of the bliss - ful hour..... Thy

tempo imo.

glades..... for - lorn con - fess the ty - rants power..... here as..... with

glades..... for - lorn con - fess the ty - rants power.....

doubt - - ful pen - sive steps I range thro' ev - 'ry scene..... And

thro' ev - 'ry scene..... And

Deserted Village.

dim.

won - der at the change,..... Re - mem - brance wakes..... with all her bu - sy

won - der at the change,..... Re - mem - brance wakes..... with all her bu - sy

ad lib.

train, Swells at my breast, Swells at my breast and turns the past.....

train, Swells at my breast, Swells at my breast and turns the past.....

cella voce. *ad lib.*

..... past..... to pain.....

..... past..... to pain.....

Deserted Village.

SCENE 2.

A roadside, with a stile leading to Nora's cottage. Nora enters in the background, followed by Talbot, the Agent, and goes out of sight; at the same moment Oliver Goldsmith enters unperceived by them, but, having recognized them remarks:

There goes the village beauty, followed by the young agent, who, I suspect, would fain be poaching on those sweet preserves. He had better be cautious; Nora's lover is not the man to bear it tamely. I'll lie *perdue*, and note how she receives the rich man's suit. *[Retires.]*

Enter NORA, followed by TALBOT, the young Agent.

TALBOT. Sweet village maid, I pray you do not frown on me; neither fly, but turn, and, with a kindly ear, receive the gentle and persuasive words with which I would fain besiege and captivate your heart. For your sake, sweet

Nora, I cast aside all care for what the world may say about the difference of our rank or our possessions. You are the only wealth that seems to take hold of me. Deign but to smile on me, and I am repaid for every sacrifice.

NORA. Think not of making any for my sake; your suit is truly a terror to my heart, which, once for all let me tell you, is to another given.

TALBOT. Some village swain or landless churl—

NORA. Suppose he is To him I gave my love, and will never take it back. Ah no; were he sunk in the lowest depths of poverty, and you the wearer of a crown which you would share with me, I'd say, as I do now, I would not have you. To my promise I'll be true. *[Exit.]*

TALBOT. O misery! must I then my fate endure? The slave of my fierce love; to seek and sue as if for life itself, and only meet with scorn.

No. 14.—ARIA BASSO.

Andante.

1. O ty - rant
2. When I, dear

love, in mer-cy hear my pray'r, Since thou so ruld'st my heart in
No - ra, humbly still a-dore, Why thus my wor-ship spurn, why

Deserted Village.

thy de-lights now let me share, Nor feel a-lone the smart;
vain - ly should I thee im-plore, And meet with no re - turn;

Since thou so ruld'st my heart, In
Why thus my wor-ship spurn, Ah

thy de-lights now let me share, Nor feel a-lone the smart, re -
vain - - ly should I thee im-plore, And meet with no re - turn, her

- call to mind the promised bliss with which thou leadst a - stray, The
fa - - vour to ob - tain I crave, and slight wealth, power, and place, Oh,

Deserted Village.

dear one's smile, the rapturous kiss it was my hom-age sweet-ly to re -
say, how can I prove my - self her slave, or find re - ward in her em -

- pay, the dear one's smile, the rapturous kiss it was my hom-age sweet-ly to re-
- brace, how can I prove my-self her slave, oh let me know how can I find re-

rall. *a tempo.*

- pay,..... to re - pay. } O ty - rant love, in mer - cy hear my prayer, Thou
- ward in her em - brace. }

fierce - ly rul'st my heart, In thy de-lights now let me share, Nor let me feel a-

Deserted Village.

cres.

- lone the smart, In thy de-lights now let me share,

nor feel the smart, since thou so rul'st my heart, of thy de -

ad lib.

- lights now let me share, nor feel a - lone the smart.

Enter two Land Bailiffs of the estate.

FIRST BAILIFF.—I saw the way she slighted him; let us urge him now, we'll find him ready to revenge himself.

SECOND BAILIFF.—'Tis like; and not alone upon the saucy maid, but on her kith and kin; and what's more, on him she loves. Right off he'll soon be sent, to seek his fortune any where but here.

Deserted Village.

No. 15.—DUET.

Allegro moderato.

FIRST BAILIFF.

Your ser-vant, squire, my du-ty's yours;

Has a - ny-thing dis-pleased?

TALBOT.

No, no, no, no, per -

Our du - ty

Deserted Village.

'tis to know.

- haps 'tis bet - ter so.

I've stoop'd to prof - fer love, most ear - nest love un - to a village maid, And tho' in

ho - nour meant, my love has been re - pulsed with scorn.

Deserted Village.

guessed, sir, that it was so, but feared so much to say; but

don't you know the cause, But

Per - haps the maid - en's want of taste,

there's an - o - ther joined to that, if she whom you ad - mire is

Deserted Village.

charm - - ing No - - rah, called the vil - lage pride; yes,

there's an - o - ther join'd to that if she whom you ad - mire is

charm - - ing No - - rah, called the vil - lage pride.

Yes, that's her

Deserted Village.

Then

name; yes, that's her name,

The first system of the musical score. It consists of a vocal line (soprano) and a piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats). The vocal line has a rest followed by the word "Then". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

you've a dan-g'rous ri - val, and a most suc - ces - ful one, A far - mer's

The second system of the musical score. The vocal line continues with the lyrics "you've a dan-g'rous ri - val, and a most suc - ces - ful one, A far - mer's". The piano accompaniment continues with a similar rhythmic pattern.

son, A most ac - complish'd youth, and rare hand at the gun, Can plough, can

The third system of the musical score. The vocal line concludes with the lyrics "son, A most ac - complish'd youth, and rare hand at the gun, Can plough, can". The piano accompaniment concludes with a final chord.

Deserted Village.

reap and sow with e - qual skill, In him a dan - g'rous ri - val

find you will A dan - g'rous ri - - val

find you will,
A dang'rous ri - val, tru - ly, ha, ha, ha, ha, ha!

Deserted Village.

But, say, is he

Yes, yes, his
te - nant on th'es - tate?

fa - ther and him - self are ten - ants too. They owe no rent.
E - ject them both. No mat - ter

Deserted Village



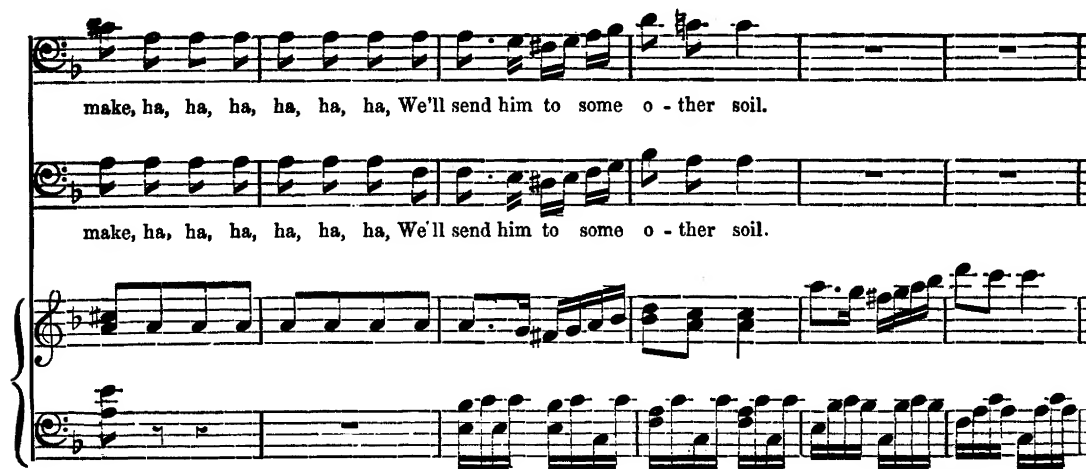
You want the land, You on - ly want— You on - ly

that, I want the land. My le - gal right I on - ly



want, you on - ly want to ex - er - cise a le - gal right, And some im - provements have to

want, I on - ly want to ex - er - cise a le - gal right, And some im - provements have to



make, ha, ha, ha, ha, ha, ha, We'll send him to some o - ther soil.

make, ha, ha, ha, ha, ha, ha, We'll send him to some o - ther soil.

Deserted Village.

where he'll find a dai - ry maid, find a dai - ry maid to love with might and

where he'll find a dai - ry maid, find a dai - ry maid to love with might and

main— send him to some o - ther soil.

main— send him to some o - ther soil.

where he'll find a dai - ry maid, find a dai - ry maid to love with

where he'll find a dai - ry maid, find a dai - ry maid to love with

Deserted Village.

might and main, find a dai-ry - maid to love with might

might and main, find a dai-ry - maid to love with might

and main, e - ject them both with-out de - lay,

and main, with-out de - lay,

no par - ley hold, but bring the crow - bar bri -

no par - ley hold, we'll bring the crow - bar bri -

Deserted Village.

- gade, with the crow - bar, the crow - bar, bri - gade, Make

no de - lay. *Excunt, Talbot L.H., Bailiffs R.H.*

no de - lay.

Enter Oliver Goldsmith, who has overheard a part of the previous colloquy. Observes (speaking)

OLIVER.—So, to avenge himself upon her scorn, he'll drive her lover from his farm and

home. And that's not all. To gratify his wish, and to make from their small farms one large estate, he many tenants means to dispossess, and their families into exile send; and this the source of woe and weakness will be found in after years.

Deserted Village.

No. 16.—ARIA. (OLIVER.)

"ILL FARES THE LAND TO HAST'NING ILLS A PREY."

*Andante.
con
espress.*

OLIVER.

Ill fares the land to hast'ning ill's a prey, Where wealth ac-cu-mu-lates
Ye friends to truth, ye statesmen who sur-vey The rich man's joys in -

and where men de-cay, Prin-ces and lords may flour-ish or may fade, A -
crease the poor's de-cay, 'Tis yours to judge how wide the li-mits stand Be -

breath, a breath can make them as a breath has made: But a bold pea-sant-ry, their
-tween, be-tween a splen-did and a hap-py land. Round the world each need-ful

Deserted Village.

coun - try's pride, Once de - stroy'd can ne - ver be sup - plied.
pro - duct flies, For all the lux - u - ries the world sup - plies;

f Yes, a bold pea - san - try, . . . their coun - try's pride, When once de - stroy'd, Can
While thus the land a - dorn'd for plea - sure all. In bar - ren splen - dour *rit. ad lib.*

ne - ver be sup - plied. Ah..... A time there was ere
fee - bly waits the fall. Ah..... Do thine, sweet Au - - burn,

Britain's griefs be - gan, When ev' - ry rood of ground maintained its man. } See
thine the low - liest train, Do thy fair tribes par - ti - ci - pate her pain.

Deserted Village.

cres.

now the hum - ble peasants pass a - way. Ill fares the land, ill

f *dim. e rall.*

fares the land where wealth ac - cu - mu - lates and men de - cay.

rall.

to hast'ning ills a prey, Where wealth ac - cu - mu - lates and

men . . . de - cay.

Deserted Village.

SCENE 3.

The village set as before. Enter Patrick and Nora.

PATRICK (*speaking*).—'Tis true, my love, the grief of parting is at hand, and I have come in haste to say farewell.

NORA.—Farewell from you to me! You surely do not mean it.

PATRICK.—O yes, my love; from my ancestral home and farm thrust forth, the means of

living are to me denied in this my native land, so I must hence to seek for better times o'er the sea, which will enable me to come and ask my love to share a home in some way worthy of her. Till then, my love, farewell.

NORA.—But how long, dear love, shall I your absence have to mourn? How long will this your exile last?

PATRICK.—I cannot say, but I truly fear will prove to us a long farewell.

No. 17.—DUET.

SOPRANO e TENORE.

Andante.

Arpæ.

PATRICK. con molto espressione.

PATRICK. 1. Dear love, a - dieu, a long fare - well
NORAH. 2. If we in - deed dear love must part,

rall.

This heart fore - bodes that ours will prove, 'To ex - ile doom'd, ah,
Far hence, let this thy so - lace be, That thou shalt still pos -

Deserted Village.

who can tell where I with grief may have to
 sess my heart in sa - cred love now pledg'd to

rall.

rove. May I then hope my me - mo - ry shall
 thee. Thou wert the first love of this heart, which

Ped.

still re - tain for thee loves to grace, Or will some
 gave it - self with love to be, to be e - ver

ri - val fa - vour'd be, And in thy heart fill my
 thine, though we should part, For e - ver bound, love for

Deserted Village.

NORAH.

No heart shall e'er fill thy place..... Ah . . .
 e - ver bound, love to thee..... Ah . . .

PATRICK.

place..... in thy heart fill thy place. Ah . . .
 thee..... e - ver bound, love to thee. Ah . . .

thro' weal or woe I'm bound to thee, Why say fare - well, . . .

thro' weal or woe I'm bound to thee, Now say fare - well, : . .

cres. *f* why say fare - well? . . . why say fare - well? a - dieu!

cres. *f* *dim. e rall.* now say fare - well? . . . now say fare - well . . dear No - ra! a - dieu!

Deserted Village.

fare - well, dear - est, fare -

No - rah, No - rah dear, love a dieu fare -

ad lib.

- well..... fare - well.

- well..... fare - well.

Esceunt.

Deserted Village.

No. 18.—COMIC DUET.

SOUBRETTE AND COMEDIAN.

Allegro moderato.

PHADRIG.

1. I'm go-ing a - way, I'm go-ing a -
2. Well just at this mo - ment I can-not well

SHEELAH.

- way, My for - tune to seek, on a fo - reign strand. You don't mean, my
say, How long I may be a for-tune to find. Will no - thing I

rall.

dear, for e - ver to stay, But you'll come back to your own na - tive
say in - duce you to stay, From leav - ing your home and your own na - tive

rall.

Deserted Village.

Together.

land. { He's go - ing a - way, he's go - ing a - way. Come back to
land. { I'm go - ing a - way, I'm go - ing a - way, far, far from

your own na - tive land, He's go - ing a - way, he's go - ing a -
my own na - tive land, I'm go - ing a - way, I'm go - ing a -

rall.

- way, Oh, he'll come back to his na - tive land.
- way, Oh, I'll come back to my na - tive land.

[*Exeunt.*]

3.
Patrick. For your sake, my dearest, I possibly may,
 Return when the means I've at my command.
Sheelah. If, while the sun shines you are making the hay,
 Perhaps I'll reward you with my heart and hand.
Together. When coming to stay, when coming to stay,
 And claim { your } sweetheart's heart and hand.
 { my }

Enter Goldsmith (speaking).
 The landlord's ruthless agents have begun
 their cruel task, and no spite left undone to
 make their victims seek far hence to roam.
 (*Murmurs outside, with soft music—violins with
 mutes.*) The voice of mourning burdens now the

gale (*murmurs*); for, loth to go, each tenant
 leaves his home, and sounds of sorrow far and
 near prevail.

FINALE commences.

*Enter the ejected villagers, receding slowly before
 the bailiffs, who are driving them away.*

Deserted Village.

No. 19.—FINALE TO ACT II.

Andante con moto. *f* *Mesto.*

BAILIFFS. f *Risoluto.*

A - way, be-gone, a - way!

CHORUS. PEASANTS.

But where to

But where to

BAILIFFS.

A - way, be-gone, a - way! That we can't tell; we do not

go *p* *f*

go *p*

Deserted Village.

care; don't want to know; we do not care— it is the

land - lord's wish it is the land - lord's wish that you de - part

PEASANTS.

But where to

But where to

go? O bit-ter woe! Oh, where, say where we'll lay our heads when we de-

go? O bit-ter woe! Where, say where we'll lay our heads when we de-

Deserted Village.

- part from hence? Oh, bit - ter woe!

- part from hence? Oh, bit - ter woe!

This block contains a musical score for a vocal duet and piano accompaniment. The vocal parts are written on two staves, each with a treble and bass clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "- part from hence? Oh, bit - ter woe!"

BAILIFFS.

Go!

Where to go?

Where to go?

This block contains a musical score for a vocal duet and piano accompaniment. The vocal parts are written on two staves, each with a treble and bass clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "BAILIFFS. Go! Where to go? Where to go?"

BAILIFFS. *risoluto.*

don't want to know, we do not

This block contains a musical score for a vocal duet and piano accompaniment. The vocal parts are written on two staves, each with a treble and bass clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "BAILIFFS. *risoluto.* don't want to know, we do not"

Deserted Village.

care; it is the land - lord's wish, it is the land - lord's wish that

you de - part, Who cares for you, who cares how

trem.

you may mourn? who cares how you may mourn, or feel the

smart?

PEASANTS. *Piangendo.*

Say where to go? Oh, bit-ter woe! Oh, where, where can we

Say where to go? Oh, bit-ter woe! where, where can we

Deserted Village.

lay our heads when we de - part from hence? From

lay our heads when we de - part from hence?

Andante. SOPRANI e TENORE.

thee..... we're fore'd to go..... we're fore'd to

with bit - ter tears, with bit - ter tears, we

with bit - ter tears, with bit - ter tears, we

go, for - - lorn..... of hope be - reft,

go, for - - lorn..... of hope be -

go, for - - lorn..... of hope be -

Deserted Village.

no home we're left,..... to wind and rain..... exposed we

- reft, no home we're left, in wind and rain, we

- reft, no home we're left, in wind and rain, we

This system contains the first three staves of the musical score. The top staff is the vocal melody, the middle staff is the vocal harmony, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

lay, ah..... from thee..... we're driven a - way.....

lay, with bit - ter tears, with bit - ter

lay, ah..... with bit - ter tears, with bit - ter

This system contains the next three staves of the musical score. It continues the vocal and piano parts from the first system.

..... no long - er stay, for - - lorn..... of hope be -

tears, stay, for - - lorn.....

tears, stay, for - - lorn.....

This system contains the final three staves of the musical score on this page. It concludes the vocal and piano parts.

Deserted Village.

- reft..... no home we're left..... ex - posed we
 of hope be - reft, no home we're left,
 of hope be - reft, no home we're left,

cres. *ff* TENOR.
 lay,..... we must no lon - ger stay. Fare -
 ex - posed wo lay, no lon - ger stay.
 ex - posed we lay, no lon - ger stay.

SOLO TENORE, with emotion.
 - well!..... fare - well..... to thee af-flicts each heart, Oh, ba - nish'd

Deserted Village.

hopes..... hopes of bye - gone years,..... The che- - - rish'd

mem' - ries of our child-hood's hours those hap - py days,

those hap - py days we've pass'd in thy sweet bow'rs.

CHORUS.

Oh! two - fold sor - row, two - fold sor - row of the
Oh! two - fold sor - row, two - fold sor - row of the

Deserted Village.

mind and heart, from thee we're

mind and heart, from thee we're

rall. cres. dim.

forced to go, Oh, bit - ter pen - al - ty of woe.

forced to go, Oh, bit - ter pen - al - ty of woe.

Major. ff a tempo.

Light - - - heart - ed youths, maid - ens

Light - - - heart - ed youths, maid - ens

ff

Deserted Village.

fair; Leave their once..... lov'd hap - - py

fair; Leave..... their hap - - py

SOPRANI e TENORE.

home, where peace..... and la - bour lived, and plen - - ty fed; From thee, sad ex - -

SOPRANI.

home, where peace and la - -

BASSI.

home, where peace and la - -

- iles, now out-casts we roam,..... To seek far hence for shel - ter, dai - - ly

- bour lived, and plen - - ty

- bour lived, and plen - - ty

Deserted Village.

bread where peace..... with la - bour liv'd, and plen - - - ty fed, From thee sad ex -

fed, From thee, sad ex -

fed, From thee sad ex -

rall.

- - - iles, now outcasts we roam,..... to seek far hence for shel - trr, dai - - ly

- iles, now we seek our dai - - ly

- iles, now we seek our dai - - ly

rall.

BAILIFFS. *Allegro agitato.*

bread.
Go a - way de - part, be - gone from

bread.

bread.

ff Allegro agitato.

Deserted Village.

hence a - way; it is the landlord's wish, a -

- way, de - part from hence, de - part from

hence; it is the land-lord's wish that you de - part. A - way! it is the

land-lord's wish that you de - part.

p

⊕ For curtailment, go from this mark to Duet, page 125.

Deserted Village.

Piangendo.
CHORUS. TENORE e SOPRANI.

Risoluto.

Oh sor - row of mind and heart, From our

BASSI.

Oh sor - row of mind and heart, From our

Slower.

BAILIFFS. *f*

hap - py home to part! Go from hence,

f

hap - py home to part!

rall. *f* *Allegro agitato.*

Go a - way! Who cares how you may

Chorus. O long loved!

O long loved!

PEASANTS.

feel the smart. Oh! long - lov d home,

hap py home

Deserted Village.

fare thee well, fare thee well.

rall.

SOLO. OLIVER. *Andante.*

While those de - part - ing

seek a kind-lier shore, Shall ru - ral mirth and manners live no more; For

though wealth flat - ter and tho' fools de - cry, The hum - ble pea - sant

Deserted Village.

as they pass him by, His place to la - bour, lost, they can't sup - ply; His

TENOR.
Sweet Au - - burn,
rall.
place to la - bour, lost, they can't sup - - ply. Sweet Au - - burn,
colla voce. *Arpæ. p*

pa - - rent of the bliss - ful hour,..... Thy glades..... for - lorn..... con -
pa - - rent of the bliss - ful hour,..... Thy glades..... for - lorn..... con -

Deserted Village:

- fess the ty - rant's power, Here as..... with doubt - ful, pen - sive steps I

- fess the ty - rant's power, As..... with doubt - ful, pen - sive steps I

range thro' ev - 'ry scene,..... And wan - der at the change..... re -

range thro' ev - 'ry scene,..... And wan - der at the change.....

mem - brance wakes, with all her bu - sy train, Swells at my breast,.....

Swells at my breast,.....

Deserted Village.

Swells at my breast, and turns the past to pain.

SOLO. OLIVER.

See now the hum - ble pea - sants pass. a - way. Ill

accel.

fares the land, ill fares the land where wealth..... ae - cu - mu -

Deserted Village.

DUETTINO.—NORAH AND PATRICK.

Largo mesto.

NORAH.

- lates and men de - cay. Since we must part, fare-

well, dear love, and oh believe when far a - way thy Nora will aye

PATRICK.
with emotion.

con - stant prove, and ne - ver thy heart's trust be-tray. Fare-

- well, dear No - ra, now fare - well. Thy trust, thy trust I'll

Deserted Village.

ne'er be - tray; Oh, no, my thoughts shall fol - low thee when

Majeur.

Where - so - e'er you're doom'd to stay,

I am far a - way..... far a - way.

My thoughts shall fol - low thee, dear love, And I shall Heaven at all times pray,

My thoughts shall fol - low thee, dear love.

Deserted Village.

Safe - ly to guide thee, safe - ly to guide thee, till you re - turn hap - pier day.

Safe - ly to guide, safe - ly to guide, and I'll re - turn some hap - pier day.

till you re - turn some hap - pier day, till you re - turn, hap - - pier day,

Yes, I'll re - turn some hap - - pier day.

rall.

But you'll re - turn some hap - pi - er day, But you'll re - turn some hap - pi - er day.

Yes, I'll re - turn some hap - pi - er day, Yes, I'll re - turn some hap - pi - er day.

Deserted Village.

Allegro agitato. NORA.

Allegro agitato. NORA.
O fare thee well! O fare thee
PATRICK.
for - lorn, of.....
mp BAILIFFS. *risoluto.*
f a - way, a - way, a - way, a - way,
allegro agitato. mp
O fare thee
hope be - reft from thee we go. *mp*
a - way, a - way,
well! Oh fare thee well!
for - lorn, of..... hope be - reft, from
a - way, a - way!
f
Deserted Village.

thee we go.

A - way, a - way, a - way, a - way,

SOPRANI e TENORE. *cres.*

Fare thee well, fare thee well,

cres.

ff fare thee well..... *ff* CHORUS AND PRINCIPALS.

Light - heart - ed youths, maid - en's

PEASANTS.

a - way, a - way!..... Light - heart - ed youths, maid - en's

ff

home where peace.....

fair, leave their once - loved, hap - - py house,

fair, leave their once - loved, hap - - py home.

Deserted Village.

..... and la - bour lived, and plen - - - ty fed. From thee, sad ex - - - iles now out-

where peace and la - - bour
where peace and la - - bour

- casts we roam..... to seek far hence for shel - ter, dai - - ly bread, where peace...

lived, and plen - - - ty fed,
lived, and plen - - - ty fed,

..... and la - bour lived, and plen - - - ty fed, From thee, sad ex - - - iles now out-

from thee sad ex - - - iles
from - - thee, sad ex - - - iles

Deserted Village.

casts we roam,..... to seek far hence for shel - ter, dai - - ly

now we seek..... our dai - - ly

now we seek..... our dai - - ly

rall.

Allegro agitato. ff PEASANTS.

bread. To wind and rain ex - posed we lay, to

bread. To wind and rain ex - posed we lay, to

BAILIFFS. *Enter Crowbar Brigade and Levellers.*

ff

a - way, a - way, a - way, from hence, and let us have no more a - do, A - way, a

wind and rain ex - posed we lay.

wind and rain ex - posed we lay.

- way, a - way from hence and let us have no more a - do.

Deserted Village.

Good heavens! where shall we go?

Good heavens! where shall we go?

A-way, a - way, it is the land - lord's wish.

To wind and rain ex - posed we

To wind and rain ex - posed we

A - way, a - way.

cres.

lay, To wind and rain ex - posed we lay, To rain ex -

lay, To wind and rain ex - posed we lay, To rain ex -

a - way, a - way! It is the

fff

Deserted Village.

posed we lay, ex - - posed we

- posed we lay, ex - - posed we

land - lord's wish. *ff Strike. Strike. Strike.*

Martillate.

sf

lay.....

lay.....

ff Strike. Let no roof, no walls re - main.

Martillate.

sf

PEASANTS in Unison. *ff*

Tutti. Shall we leave our fond val - - ley, whose

ff

Deserted Village.

sweet smil - ing face to the toil..... of our

sires but to na - ture's more due, Shall we

cross..... o'er the o - cean and ne'er more em -

- brace those friends..... shedding tears, whom we

Deserted Village.

Slower. all kneeling. pp

now bid a - dieu, O Fa - ther, with Thy pro - tec - tion at

hand, To guide us from hence to some hap - pi - er land, When once from this dire per-se-

Standing up. ff

- eu - tion we're free, With fond re - sig - na - tion con - tent - ed we'll be, And tho' dangers may

come, while strangers we roam, may thy glo - ry shine forth on our..... once hap-py

Deserted Village.

SOPRANI.
 home. And the dan-gers may come, while strangers we roam, May thy

TENORE.
 home, And the dan-gers may come, while strangers we roam, May thy

BASSI.
 home, And the dan-gers may come, while strangers we roam, May thy

glo - ry shine forth on our..... once hap - py home.....

glo - ry shine forth on our..... once hap - py home.....

glo - ry shine forth on our once hap - py home.....

Deserted Village.

THE DESERTED VILLAGE.

ACT III.

[A lapse of Three Years is supposed to intervene.]

No. 20.—SONG. (NORAH.)

Violin Solo.

Andantino.

1. Come
2. I

back, my love to me. O would I had a car-rier dove, To
vowed when we did part That I would e-ver faith-ful be, And

take my mes-sage, o'er the sea, And homewards has-ten my true love.
sa-cred keep my hand and heart Till you should claim or set me free,

Deserted Village.

Oh would I had a car - rier dove, To
That I would ev - er faith - ful be, And

take my mes - sage o'er the sea, And homewards has - ten my true
sa - cred keep my hand and heart, 'Till you should claim or set me

love, Come back my love, come back to me, And with my pray'r com -
free, But now my fa - ther, mo - ther too, More strange, your sis - ter

ply And has - ten home-wards o'er the sea Be - fore I
Kate Would have my love prove false to you, For - get and

Deserted Village.

rall. *a tempo. f.*

break my heart and die, For { I would have my loved one nigh, To
 leave you to your fate. Oh,

rall.

say, sweet-heart, good - bye! Oh, I would have my loved one nigh, To

say, sweet- heart, good - bye! Oh, I would have my loved... one nigh, To

say, sweetheart, good - bye.

Deserted Village.

No. 21.—SCENA AND ARIA.

MARTHA.

*(Who enters despondingly during the previous Song.)**Recit. accompanied.*

Agitato. *f*

Good heav'n what sor - rows gleam'd that dread-ful

day, That call'd them from their native walks a -

- way, When the poor ex - iles, ev' - ry plea-sure past, Look'd round their

bowers, and fond-ly look'd their last, And took a long fare - well, and wish'd in

Deserted Village.

vain For seats like these a - cross the west-ern main, And shudd'ring still to face the distant

deep Re-turn'd, and wept, and still return'd to weep. The good old sire, he

Slower.

first pre - pared to go, To new found worlds, and wept for o - ther's

risoluto. f woe; But for him - self, in conscious vir - tue brave, *p* He on - ly wished for worlds be -

f *p*

Deserted Village.

- yond the grave. His love-ly daugh - ter, love-lier in her tears, The sole com -

- pa-nion of his help-less years, Si - lent went next, un - mindful of her charms, And left a

lov-er's for a fa - ther's arms. With loud com-plaint the mo-ther spoke her

woes, And bless'd the cot where ev' - ry plea - sure rose, And

Deserted Village.

kiss'd her thoughtless babes with many a tear, And clasp'd them close, in sor - row

dou - bly dear, in sor - row, in sor - row dou - bly dear. While her fond

hus - band sought to lend re - lief, re - lief, In all the de - cent

man - li-ness of grief, re - lief, In all the de-cent man-li-ness of grief.

Deserted Village.

ARIA. (MARTHA.)

*Andante
con
espress.*

1. O lux - u - ry! condemn'd by heav'n's de-cree, How ill ex-changed are
2. E'en now the de - vas - ta - tion is be-gun, And half the bus' - ness

scenes like these for thee, How do thy po - tions, with in - si - dious joy, Dif -
of de - struction done, Sunk are thy bow - ers in shapeless ruin all, Long

fuse their plea-sures to de - stroy. King - doms like thee to sick - ly great-ness
grass o'er-tops the mould ring wall. See where you an - ch'ring ves - sel spreads the

grown, Boast a flo - rid vi - gour, not their own..... Ah..... while
sail that i - dly wait ing flaps with ev' - ry gale..... Ah..... while

Deserted Village.

down, a - down they sink at ev' - ry sound, More large and large they
down they move, a mel - an - cho - ly band, And shrink - ing from the

molto ritenuto.

grow..... a blighted-ed mass of rank un - wel - dy woe.
spoil - - er's hand, Far, far a - way thy chil-dren leave the land.

rall. *colla voce.* Repeat in 2nd verse only.

a tempo.

At the conclusion of the above song Nora and her mother retire to the back of the stage, while Oliver Goldsmith, with a friend, is seen approaching over the distant hills, having the appearance of having travelled far. Their entrance is accompanied by soft music and lights lowered. Goldsmith, having taken a seat, addresses his friend in the following recitative, during which Martha and Nora come forward, and, with Oliver Goldsmith and friend, sing the quartette "O blest Retirement."

No. 22—RECITATIVE.

IN ALL MY WAND'RINGS ROUND THIS WORLD OF CARE.

BASSO.

In all my wand'rings round this world of

Andante espress.

Deserted Village.

care, in all my griefs and God has giv'n my share

I still had hopes my lat - est hours to crown, amidst those

hum-ble bowers to lay me down, I still had hopes, I

still had hopes my long vex - a - tious past, there to re - turn and lay me down at last.

Deserted Village.

No. 23—QUARTETT.

OH BLEST RETIREMENT, FRIEND OF LIFE'S DECLINE.

Andante con moto espressione.

1st & 2nd
SOPRANI.

Oh blest re - tire - ment, friend of life's de - cline, Re - treat from care which

TENORE.

Oh blest re - tire - ment, friend of life's de - cline, Re - treat from care which

BASSO.

nev - er can be mine, How blest is he who crowns in shades like these, A

nev - er can be mine, How blest is he who crowns in shades like these, A

youth of la - bour with an age of peace, Who quits a world where

youth of la - bour with an age of peace, Who quits a world where

rall.

strong temptations try, And since 'tis hard, and since 'tis hard to com - bat learns to fly.

strong temptations try, And since 'tis hard, since 'tis hard to com - bat learns to fly. BASSO SOLO.

Deserted Village.

For

Piu mosso risoluto.

him no wretches bound to work and weep, Ex - plore the mine or tempt the rag - ing deep, No



sur - ly porter stands in guil - ty state to spurn, Im - plor - ing fa - mine from the gate.

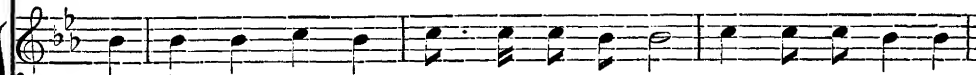
Primo tempo. p

SOPRANI.



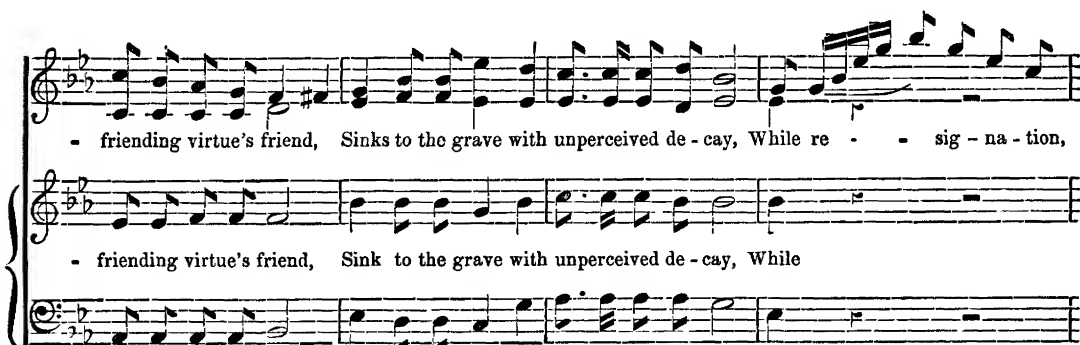
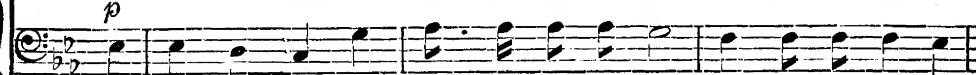
But on he moves to meet his lat - ter end, An - gels a - round be -

TENORI.



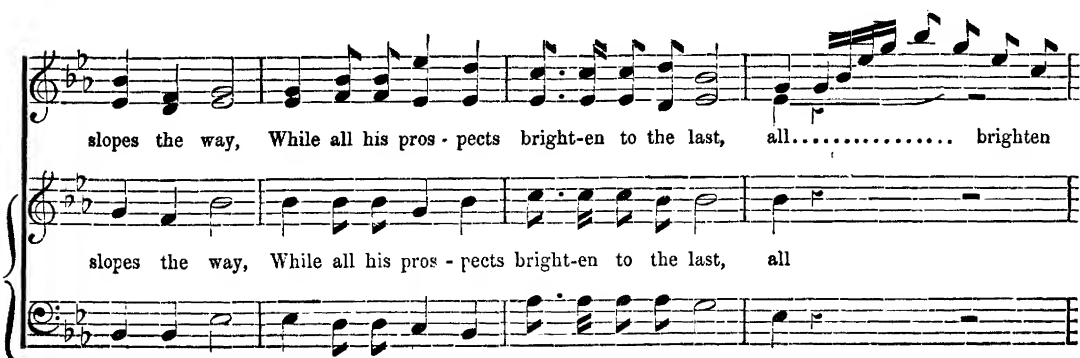
But on he moves to meet his lat - ter end, An - gels a - round be -

BASSO.



- friending virtue's friend, Sinks to the grave with unperceived de - cay, While re - sig - na - tion,

- friending virtue's friend, Sink to the grave with unperceived de - cay, While



slopes the way, While all his pros - pects bright-en to the last, all..... brighten

slopes the way, While all his pros - pects bright-en to the last, all

Deserted Village.

Molto sostenuto e p

SOPRANO.
to the last and

TENORE.
to the last and

BASSO.
to the last and

ARPI.
6 6 6 6

Heav'n com - - men - ces ere the

Heav'n com - - men - ces ere the

Heav'n com - - men - ces ere the

world be past, and Heav'n com - -

world be past, and Heav'n com - -

world be past, and Heav'n com - -

Deserted Village.

- men - ces ere the world be past,
- men - ces ere the world be past,
- men - ces ere the world be past,

and Heav'n com - men
and Heav'n com - men
and Heav'n com - men

- ces ere the world...
- ces ere the world...
- ces ere the world...

Deserted Village.

..... be past.....

..... be past.....

..... be past.....

Piano accompaniment with arpeggiated chords.

.....

.....

.....

Piano accompaniment with arpeggiated chords.

8va..... 8va.....

Piano accompaniment with arpeggiated chords.

Deserted Village.

No. 24.—SONG. (NORAH.)

Spinning-wheel.

Andantino *pp*

NORAH

1. Where, my heart, ah, lone sad heart of mine.....
 2. Pray, my heart, pray fond - ly, heart of mine.. ..

..... Where, oh where this night is my true love.....
 Where - so - e'er may now be my true love.....

..... Up look - ing to the stars, the stars that o'er us
 May there the stars, that here so dim and cold - ly

Deserted Village.

shine from some bright home..... or does he house-less
shine like bless - ings bright - - - en in the Heav'n a -

f
roam o'er moor,..... o'er moun - - tain, does he house-less roam.....
bove.

f Gets up from wheel, and comes forward.
In an - y place..... my heart found hap - pi - ly Oh..... that I with my true

love might be!..... Oh..... that I with my true love might be!

*Enter Sheelah, who, having heard the last strain,
remarks—*

Ah! no wonder, Miss Norah, that you
should be anxious about your sweetheart, as I

am about mine. 'Tis hard to think that the
best bone and sinew of the land is obliged to
cross the sea to escape the pressure of poverty
in their own land.

Deserted Village:

No. 25.—DUET. (2 SOPRANI.)

Where then, oh, where shall po-ver-ty re-side, To 'scape the pressure

of con-ti-guous pride, If to some com-mon's fenceless fi-mits strayed, He

drives his flock to pick the scan-ty blade, Those fence-less fields, those fence-less fields, the
fence less fields the

sons of wealth di-vide, And e'en, and e'en the bare-worn, bare - - - worn

com-mon is de-nied, And e'en the bare-worn, bare - - - worn

Deserted Village.

com - mon is de - nied, is de - nied, is de - nied, And

e'en, and e'en the bare - worn, bare - worn com - mon is de - nied.

Allegro.
The dome where

plea - sure holds her reign, Here, rich - ly deck'd, ad -

- mits the train, Tu - mul - tuous gran - deur crowds the

square, The cha - riots clash, the torch - es glare. Sure

Deserted Village.

scenes..... like these..... No trou - bles need an - noy, Such

scenes de - note one u - ni - ver - sal joy, Sure

scenes like these..... no trou - bles need an - noy, Such

scenes de - note..... one u - ni - ver - sal joy, The

dome where plea - sure holds her reign, Here rich - ly

deck'd ad - mits the train. Scenes like these de - note one u - ni -

Deserted Village.

- ver - sal joy, Scenes like these de - note one u - ni - ver - sal

joy, de - note one u - ni - ver - sal, u - ni - ver - sal joy, one u - ni -

- ver - sal joy.

[Nora retires to her cottage door.]

No. 26.—MELODRAME.

[Enter Bailiffs, stealthily, and seize Nora.]

pp trem. Nora.—Help! help!

cres. Peasants, within.—'Tis Nora's call for help!

Deserted Village.



This way, this way! Bailiffs.—Her friends are coming.

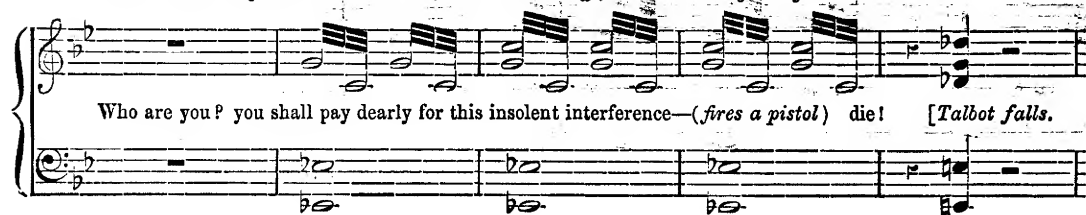


But we must take her with us



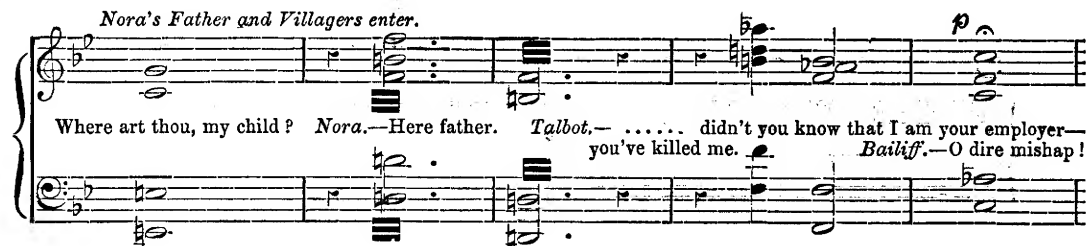
to the master's lodge. Repeat if necessary.

Talbot enters disguised as a Peasant, seizes the Bailiff, who—not recognizing him—exclaims—



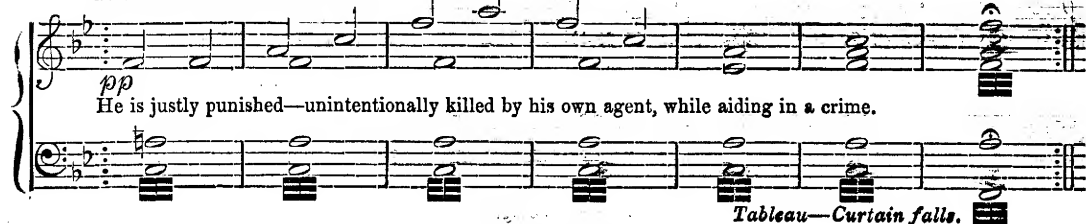
Who are you? you shall pay dearly for this insolent interference—(fires a pistol) die! [Talbot falls.

Nora's Father and Villagers enter.



Where art thou, my child? Nora.—Here father. Talbot,— didn't you know that I am your employer—
you've killed me. Bailiff.—O dire mishap!

Goldsmith enters and exclaims—



pp
He is justly punished—unintentionally killed by his own agent, while aiding in a crime.

Tableau—Curtain falls.

Deserted Village.

RETURN OF THE EMIGRANTS.

Scene changes—Roadside.—Enter Emigrants, preceded by banners and a band of music, as a welcome for the Emigrants.

No. 27.—IRISH SCENE.

EMIGRANTS MARCH.

Introduced from GLOVER's Patria.

In marching time.

Deserted Village.

During the following Song the marching ceases, and all stand listening. At the end of Phadrig's first and second verse, a general laugh by the listeners, after which March proceeds again. At the conclusion of the third verse and coda Phadrig takes Sheelah by the hand, and they dance the jig as in p. 162.

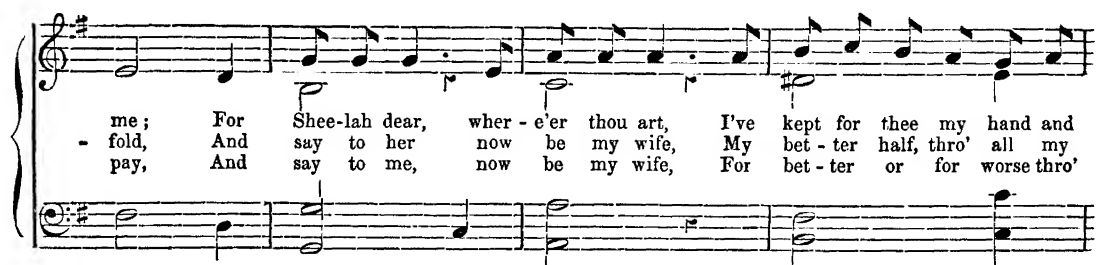
SONG.

PHADRIG.

1. Oh where shall I my true love find? Oh where can my poor Shee-lah
 2. To dear old Au burn I've come back, An' in my pock-ets I've some
 Sheelah. 3. I won-der where can Pha-drig be! I won-der if he's gone a -

be? Oh where's the girl I left be-hind? That's now the care that trou-bles
 goold; So I'd be on my true love's track, That in my arms I may en -
 - stray, Or if he's faith-ful been to me, And his ad-dress-es means to

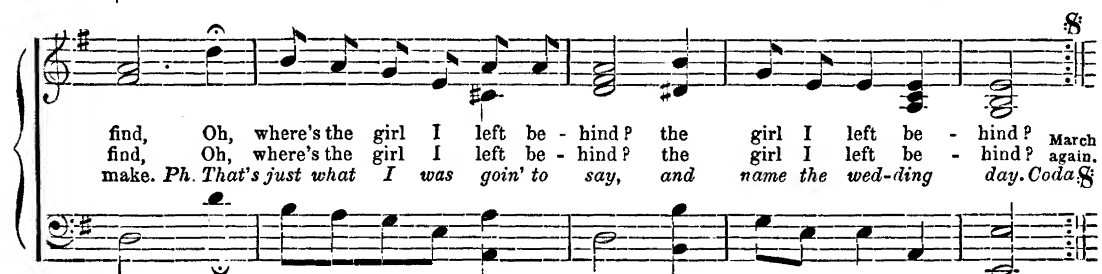
Deserted Village.



me; For Shee-lah dear, wher - e'er thou art, I've kept for thee my hand and
- fold, And say to her now be my wife, My bet - ter half, thro' all my
pay, And say to me, now be my wife, For bet - ter or for worse thro'

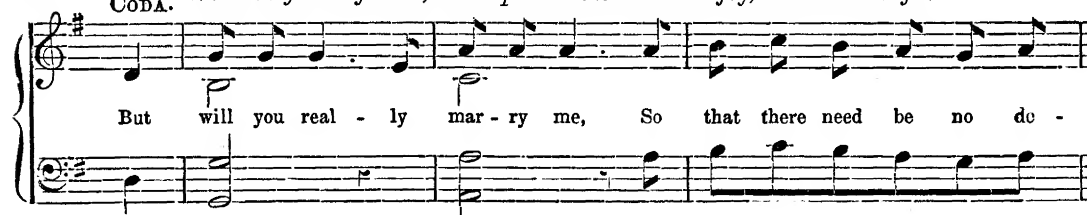


heart. Oh, where can I my true love find? Oh where can I my true love
life. Oh, where can I my true love find? Oh where can I my true love
life. I've sav'd en-nough for your dear sake, And would your lov - ing hus - band



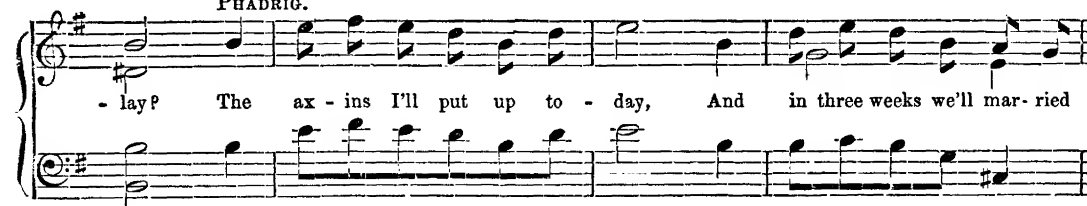
find, Oh, where's the girl I left be - hind? the girl I left be - hind? March
find, Oh, where's the girl I left be - hind? the girl I left be - hind? again.
make. Ph. That's just what I was goin' to say, and name the wed-ding day. Coda.

CODA. When they have greeted, and expressed their mutual joy, SHEELAH sings:



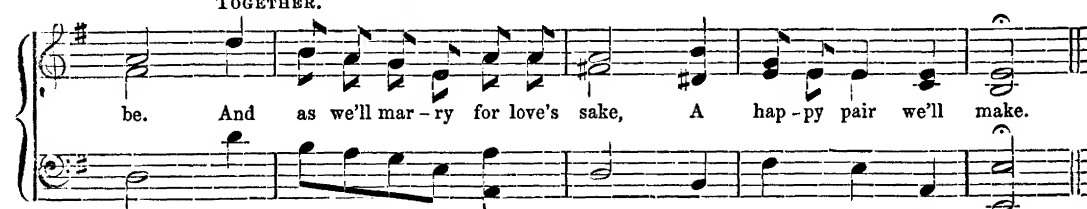
But will you real - ly mar - ry me, So that there need be no do -

PHADRIG.



- lay? The ax - ins I'll put up to - day, And in three weeks we'll mar - ried

TOGETHER.



be. And as we'll mar - ry for love's sake, A hap - py pair we'll make.

PHADRIG (*speaking*).—Now let's all dance a jig in honour of the occasion.

Deserted Village.

Characteristic Dance, in which all the Villagers and Emigrants join.



SCENE II—Shows a few of the Emigrants rowing about, indulging their sentiment in viewing the scenes of their youth. Goldsmith enters, and, in reference to them, sings the following Recitative,—to be followed by Emigrants coming down and singing "The Clock Chorus."

Deserted Village.

No. 28.—RECITATIVE AND CLOCK CHORUS.

Andante. *Celli e Bassi.*

OLIVER recit.

Recall'd by sa - cred love of na-tive land, To first af -

fec - tion faith-ful homewards drawn, Here now a lit - tle pa - tri - ot - ic

band Treads thro' each grove, and ran - ges ev' - ry lawn.

And when they meet each o - ther fond-ly

tell that they no - pur - pose had a - gain to roam.

Deserted Village.

mf

But, for - tune fa - vor'd, hop'd thro' life to dwell at peace in

Au - burn, their old vil - lage home. But no one

che - rish - es that hope who sees Sweet Au-burn now for-lorn and

de - so - late, A ru - in haunt - ed by sad mem - o - ries of its once

pros - per - ous es - tate. A - gain must each one pre - pare to cross the

seas, And in an - o - ther land a - chieve his fate.

Deserted Village.

No. 28. CHORUS.—MEN'S VOICES ONLY.

"THE VARNISH'D CLOCK THAT TICK'D BEHIND THE DOOR."

Moderato e misterioso. *p*

TENORE. *p* Near yon-der
Low lies that

BASSI. *p* Near yon-der thorn that
Low lies that house where

thorn..... near yon-der thorn, near yon-der thorn that lifts its
house..... low lies that house, low lies that house where nut-brown

lifts its head on high, near yon-der thorn that lifts its head, that lifts its
nut-brown draughts in -spired, low lies that house where nut-brown draughts, where nut-brown

1st time. 2nd time.

head on high, Where once the sign-post caught the pass-ing eye,
draughts in -spired, Where smil-ing toil and mirth re tired. mirth re - tired; I -

head on high, Where once the sign-post caught the eve,
draughts in -spired, Where smil-ing toil and mirth re - tired, mirth re - tired; I -

Deserted Village.

- ma - gi - na - tion stoops to trace, The par - lour splendours of that place, The

- ma - gi - na - tion stoops to trace, The par - lour splendours of that place, The

white-wash'd wall, the sand - ed floor, The var-nish'd clock, that tick'd, that

white-wash'd wall, the sand - ed floor, The var-nish'd clock, that tick'd, that

tick'd be - hind the door..... The chest con-triv'd a dou - ble debt to pay, A

tick'd be - hind the door..... The chest con-triv'd a debt to pay, A

Deserted Village.

sf

bed by night, a chest of draw'rs by day, While placed.....

sf

bed by night, a draw'rs by day by day, While pic - tures

p

..... while pic - tures placed for or - na - ment and use, The

or - na - ment, while pic - tures, pic - tures placed for use, the

rall.

twelve good rules the roy - al game of goose, the

twelve good rules the roy - al game of goose, the

mf

rall. *a tempo.*

Deserted Village.

roy - al game of goose, the roy - al game of
roy - al game of goose, the roy - al game of

The first system of the musical score for 'Deserted Village'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'roy - al game of goose, the roy - al game of'.

goose, While bro - ken tea - cups, kept for show, rang'd
goose, While bro - ken tea - cups, kept for show, rang'd

The second system of the musical score. The vocal melody continues with the lyrics 'goose, While bro - ken tea - cups, kept for show, rang'd'. The piano accompaniment provides a steady harmonic support.

O'er the chim - ney glis - ten'd in a row, glis - ten'd
O'er the chim - ney in a row, glis - ten'd

The third system of the musical score. The vocal melody concludes with the lyrics 'O'er the chim - ney glis - ten'd in a row, glis - ten'd'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Deserted Village.

glistened, glistened in a row, glistened in a row,
glistened, tea - cups glis - tened in a row, they

loco. *8va.....*

This system contains the first two lines of the musical score. The vocal parts (soprano and alto) sing the lyrics. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked *loco.* and the dynamics include *8va.....*.

rall.
glistened, glistened, glistened in a
glistened, glistened, glistened in a

8va..... loco. 8va.....

This system contains the third and fourth lines of the musical score. The vocal parts continue the melody. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked *rall.* and the dynamics include *8va..... loco. 8va.....*.

row.
row.

This system contains the fifth and sixth lines of the musical score. The vocal parts sing the lyrics. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

Deserted Village.

SCENE.—*Parlour in the Squire's house.*

Enter Squire Thornhill, just arrived from Genoa.

The arrival in this village brings to my mind some sad reminiscences. Here, some twenty years gone by, I had the misfortune to lose my dear wife, whose death was brought on by a sad and fatal accident to our only child at nurse, who was drowned while undergoing the barbarous process of bringing out children in a boat, and dipping them in the river Shannon, close by where the nurse lived.

I remember it well. Was not the other child saved?

Yes; but that was the peasant's child. Ours, alas! was drowned, and his remains were never found. I have been told that my poor wife used to say that the child had a burn mark on his left arm, which would identify him if found. But of what avail is it to be talking of it now? All dead and gone!

We have all our troubles Here I find, on my return, my tenantry driven away, and their houses levelled, and the place

a desert. So much for the management of an agent; but as he is now gone to his long account, we must e'en let the dead rest.

Enter Nora.

My dear Nora, your beauty has unintentionally on your part been the cause of much disaster. Say why did you not accept the proposals of Walter Talbot, who wished to marry you, and thereby have obviated those acts of violence which have depopulated this village, and all for a peasant boy, who, I hear, has left you, and gone away.

Boccah and Friend. No, no, your honour; he's here to the fore (*Nora starts*), and a right hearty lad he is, God bless him! He's returned a general in the Spanish service. As to his being a peasant, he's nothing worse for that I hope. He left when the other villagers were driven away by the bailiffs; but he's returned now to claim his bride, with your honour's permission.

Patrick enters in officer's uniform. Nora starts, and rushes into his arms, and having embraced, he leads Nora forward, and sings.

No. 29.—SONG. (PATRICK.)

Allegro. maestoso. *f*

1. Once
2. Re -

Deserted Village.

more my own my na - tive land, My foot is on thy breast, And in my na - tive
- turn - ing now from sad ex - ile, No lon - ger doom'd to mourn I soon shall from my

con espressione.

home a - gain, I feel most tru - ly blest; The stars shine bright-ly o'er the land. More
true love's smile Re - ceive a wel-come home; And then still more my heart shall bless My

slentando. *rall.*

sweet-ly smiles the moon, And I may hope to clasp the hand Of friend and brother
arms a - round her fold, And while my lips to hers I press, In fond em-brace en -

cres.

soon. } While No - ra, dear No - ra, my true love to be - hold, In all times and
-fold.

Deserted Village.

f

plac-es so dear thou'rt to me, No - ra dear, No - ra sweet, cush - la - ma - chree.

last time.

3. No land like thine, my native isle, throughout the world is seen,
Which, under Heav'n's approving smile, is ever robed in green;
So constant, Nora, is the love I know thou bear'st to me,
So faithful too will ever prove the love I bear to thee.
Dear Nora, &c.

Squire (to *Patrick*, after congratulating him on his return). And what's your name, young man?

Boccah. Patrick O'Donnell, your honour, and devil a decenter boy from this to the rock of Dunamaise.

Squire. O'Donnell! O'Donnell! Was not that the name of the child that was saved? But my poor child never was found. I used to hear my poor wife say that the children were so like that you would hardly have known them apart; and, unfortunately her death a day or so after the accident, prevented, as I was from home at the time, any recognition of the child's remains, even if he had been found (which was not the case), but from a burn on his arm.

Boccah (interrupting). I was the boatman, your honour, and Patrick O'Donnell was one of the childre.

Squire. You the boatman, *Boccah*?

Boccah. Yes, your honour; and by the same token I remember well that 'twas the child who was saved who had the burn on his arm.

Squire. (looking anxiously at *Patrick*) exclaims: A burn on his left arm! And have you such a mark, young man?

Patrick. Indeed, *Squire*. I have such a mark from childhood, together with many others I received in the late war.

Squire. Can it be that I behold in you my long-lost son? (*Embraces Patrick*.) Oh that his mother were here!

Boccah (to his friend of the First Act) Now, Lanty, my boy, my dream is out that I told you of when we were coming over the hills three years gone by.

Deserted Village.

FINALE TO ACT III.

Will commence with a set scene, which should form an ideal representation of the deserted village in its dilapidated state. Chorus and principals enter in procession.

No. 30.—CHORUS. FAREWELL TO AUBURN.

Allegro moderato

SOPRANI.

Sweet Au - burn, love - liest vil - lage of the plain, Where health and

plen - ty cheer'd the lab'ring swain, Where smil - ing spring its ear - liest vi - sits

paid, And part - ing sum - mer's lin - g'ring blooms de - layed.

SOPRANI.

Dear love - ly bowers of in - no - cence and ease, Dear

TENORE e BASSI.

Dear love - ly bowers of in - no - cence and ease, Dear

Deserted Village.

seats of my youth where all sports could please. Sweet

seats of my youth where all sports could please. Sweet

Contralti, with Tenor voices 8va higher.

smil - ing vil - lage, love - liest of the lawn, Thy sports are fled, and

all thy charms with - drawn, A - midst thy bow'rs the ty - rant hand is

seen, And de - so - la - tion sad - dens all the green.

SOPRANI.

One on - ly mas - ter grasps the do - main,

One on - ly mas - ter grasps the do - main,

Deserted Village.

and half a till - age stints the smil - ing plain. Here

and half a till - age stints the smil - ing plain. Here

Now the sounds of pop - u - la - tion fail, No cheer - ful mur - murs

fluc - tu - ate the gale, No, bu - sy steps the grass - grown foot - way

tread, For all the bloom - ing flush of life is dead.

mf
no more the pea - sant here shall re - pair, seek - ing a
no more the pea - sant here shall re - pair, seek - ing a

Deserted Village.

- li - vion, no more re - pair, shall no more re - pair. ah!

- li - vion, no more re - pair, shall no more re - pair, ah!

f

SOPRANO SOLO

Allegro Moderato. **SOLO.**

1. Sweet smil - ing love - liest village of the

ad lib.

lawn,..... Thy sports are fled and all thy charms with-drawn..... Amidst thy

rall.

bow'rs the ty - rant hand is seen, And de - so - la - tion sad-dens all the

CHORUS. a tempo.

f

green,..... One on - ly mas - - ter grasps the whole do - main..... And

Deserted Village.

Solo.

half a til - lage stints the smil - ing plain. No more thy glas - sy

half a til - lage stints the smil - ing plain.

brook,..... thy brook re - flects the day,..... but choked with sedg - es,

CHORUS. *f*

choked with sedg - es works its weed - y way. Ah, yes,

Ah, yes,

p

Sunk are thy bowers in ru - in all. Long

Sunk are thy bowers in ru - in all. Long

Deserted Village.

grass o'er - tops the mould'r - ing wall, Shrink - ing

grass o'er - tops the mould'r - ing wall, Shrink - ing

from the spoil - er's hand, far, far a - way, Thy

tutti unison.

chil - dren leave the land. Ill fares the land, to hast'n - ing ills

rall. *a tempo.*

prey, Where wealth ac - cu - mu - lates and men de - cay. *a tempo.*

rall.

Deserted Village.

Allegro Moderato. Solo.

2. Prin - ces and lords may flourish or may

ad lib.

fade, A breath can make them as a breath has made But a bold

rall.

pea - sant - ry their coun - try's pride, When once destroyed can nev - er be sup -

CHORUS. *a tempo.*

plied,..... A time there was..... ere Bri - tain's griefs be - gan When

plied,..... A time there was..... ere Bri - tain's griefs be - gan When

Deserted Village.

Solo.

ev - ry rood of ground maintained its man; For him light la - bour

ev - ry rood of ground maintained its man.

spread..... her light and whole - some store,..... just gave what life re -

CHORUS. f

- quired, what life re - quired, but gave no more. No more,

No more,

p

Com - pan - ions, in - no - cence, and health,

Com - pan - ions, in - no - cence, and health,

Deserted Village.

CODA.

2nd time.

in - no-cence and health,..... In - no-cence and health,.....

in - no-cence and health.

And now fare - well, sweet vil - lage of the plain, where health and
And now fare - well, sweet vil - lage of the plain. where health and

plen - - - ty cheer'd the la - b'ring swain,..... Where smil - ing spring its
plen - - - ty cheer'd the la - b'ring swain,..... Where smil - ing spring its

ear-liest vi - sits paid, And part - ing sum - mer's ling'ring bloom de - lay'd. Dear
ear-liest vi - sits paid, And part - ing sum - mer's ling'ring bloom de - lay'd.

Deserted Village.

love - ly bowers of in - no-cence and ease,..... Where ev' - ry sport,

love - ly bowers of in - no-cence and ease,..... Where ev' - ry sport,

where ev' - ry sport could please.

where ev' - ry sport could please.

ff
Au - - - - burn, fare thee

Au - - - - burn, fare thee

Deserted Village.

well! Fare thee

well! Fare thee

well, ah, fare thee well,.....

well, ah, fare thee well,.....

..... Au - burn, fare thee well.

..... Au - burn, fare thee well.

Silent.

Deserted Village.

CHORUS. *ff*

Now fare - well,.... dear vil-lage of the plain,... Sweet Au - burn, love - liest

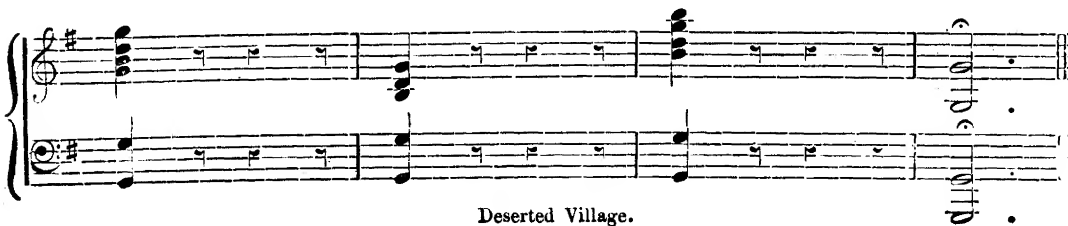
Now fare - well,.... dear vil-lage of the plain,... Sweet Au - burn, love - liest
NORA, PATRICK, OLIVER, AND ALL THE PRINCIPAL CHARACTERS.



Now fare - well,.... dear vil-lage of the plain,... Sweet Au - burn, love - liest



1st time. 2nd time.
of the plain, of the plain.....
of the plain, of the plain.....
of the plain, of the plain.....
of the plain, of the plain.....



Deserted Village.